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Supplemente,

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Quellen zu Händel's Werken.

4.

Fünf italienische Duette

von

Giovanni Carlo Maria Clari.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1892.

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Beide Sätze sind von Händel benutzt in dem Oratorium „Theodora" zu dem Chor „Come, mighty Father — Komm, gnäd'ger Vater"; der zweite Satz ist für den ganzen Chor, der erste nur für die zweite Hälfte desselben zur Verwendung gekommen. S. Werke, Band 8, S. 61—64.

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Vorwort.

Giovanni Carlo Maria Clari (geb. 1669 — gest. um 1740) war Händel's älterer Zeitgenosse und der letzte große Madrigalen- und Duetten-Komponist der alten Schule. Seine Werke wurden selbst von den größten Meistern jener Zeit mit Theilnahme und Bewunderung betrachtet. Man findet in ihnen eine Fülle origineller und fremdartiger Gedanken, die kontrapunktisch wie modulatorisch reich gestaltet sind. Heute wird sich die Bewunderung Derer, welche den Sachverhalt kennen, allerdings hauptsächlich auf das beziehen, was Händel aus Clari's Kompositionen gemacht hat. Diese Duette lieferten ihm von fremden Tonstücken die Hauptquelle für sein Oratorium „Theodora".

Von den um 1720 entstandenen Duetten besitze ich eine gleichzeitige Abschrift, mit Ausnahme der zweiten Nummer, welche einer Pariser Ausgabe entnommen ist. Dieser 1823 bei Carli in Paris erschienene Druck enthält zwanzig Duette und wurde herausgegeben von dem Polen Francesco Mirecki, der denselben, wie auch Marcello's Psalmen, mit einer Klavierbegleitung versah, welche sein Lehrer Cherubini durchgesehen und ausdrücklich gebilligt hat. Dies ist auch der eigentliche Grund, weßhalb ich Mirecki's Begleitung hier mit abgedruckt habe; es soll damit gezeigt werden, wie das beschaffen ist, was einem Cherubini an harmonischer Ausfüllung richtig und für die Praxis genügend zu sein schien. Mirecki's Arbeit wird auch noch heute genügen, obwohl sie nicht in allen Einzelheiten als ein Muster aufgestellt werden kann, wie ich denn auch glaube, daß der große Cherubini selber in der wahren Praxis dieser alten Kunst, Gesang und Begleitung auszuführen, nicht mehr völlig heimisch war.

Mit Hülfe der genannten Abschrift konnten zahlreiche kleine Versehen der Mirecki'schen Ausgabe berichtigt werden. Dies bezieht sich namentlich auf die Vorschläge, die bei Mirecki etwas willkürlich und reichlicher, als in dem alten Manuskript, angebracht sind. Der Satz Seite 68—73 hat in der Handschrift keine Vorschläge; Mirecki's Achtel (♪) habe ich in Sechzehntel (𝅘𝅥𝅯) verwandelt, wie es der melodischen Figur entspricht. Völlige Zuverlässigkeit ist allerdings nicht zu erreichen so lange des Autors Handschrift fehlt. Aber man geht am sichersten, wenn man in zweifelhaften Fällen lieber zu wenig als zu viel thut, denn in Clari's Zeit wurden Vorschläge nur sparsam angebracht, weil sie den ausführenden Sängern überlassen blieben, die geübt waren und das Recht besaßen, freigebig und nach eignem Urtheil damit zu verfahren.

Bergedorf bei Hamburg,
28. Februar 1892.

Fr. Chrysander.

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5

DUETTI

di

GIO. CARLO MARIA CLARI.

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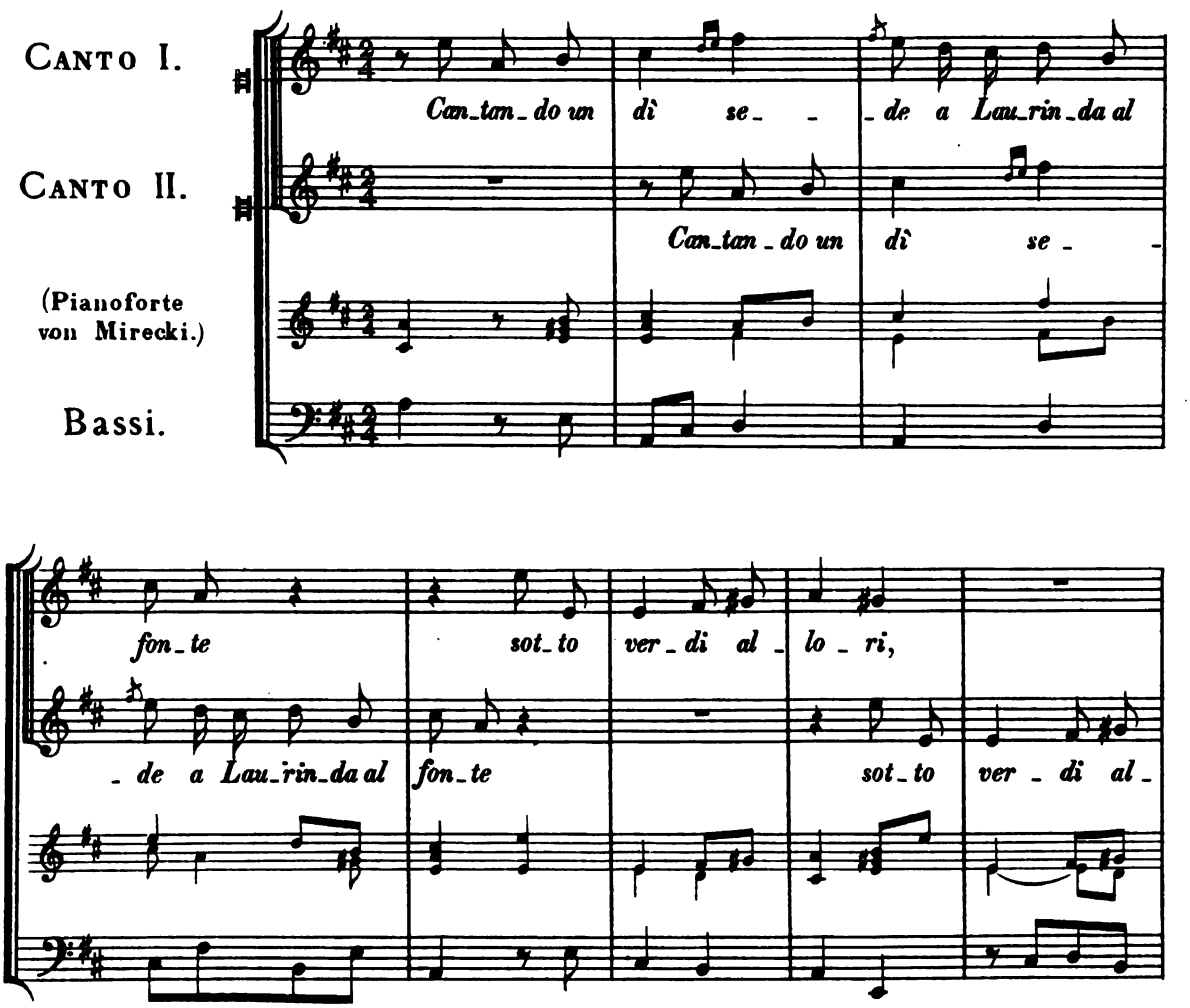
I.

Cantando un dì.

A due Canti.



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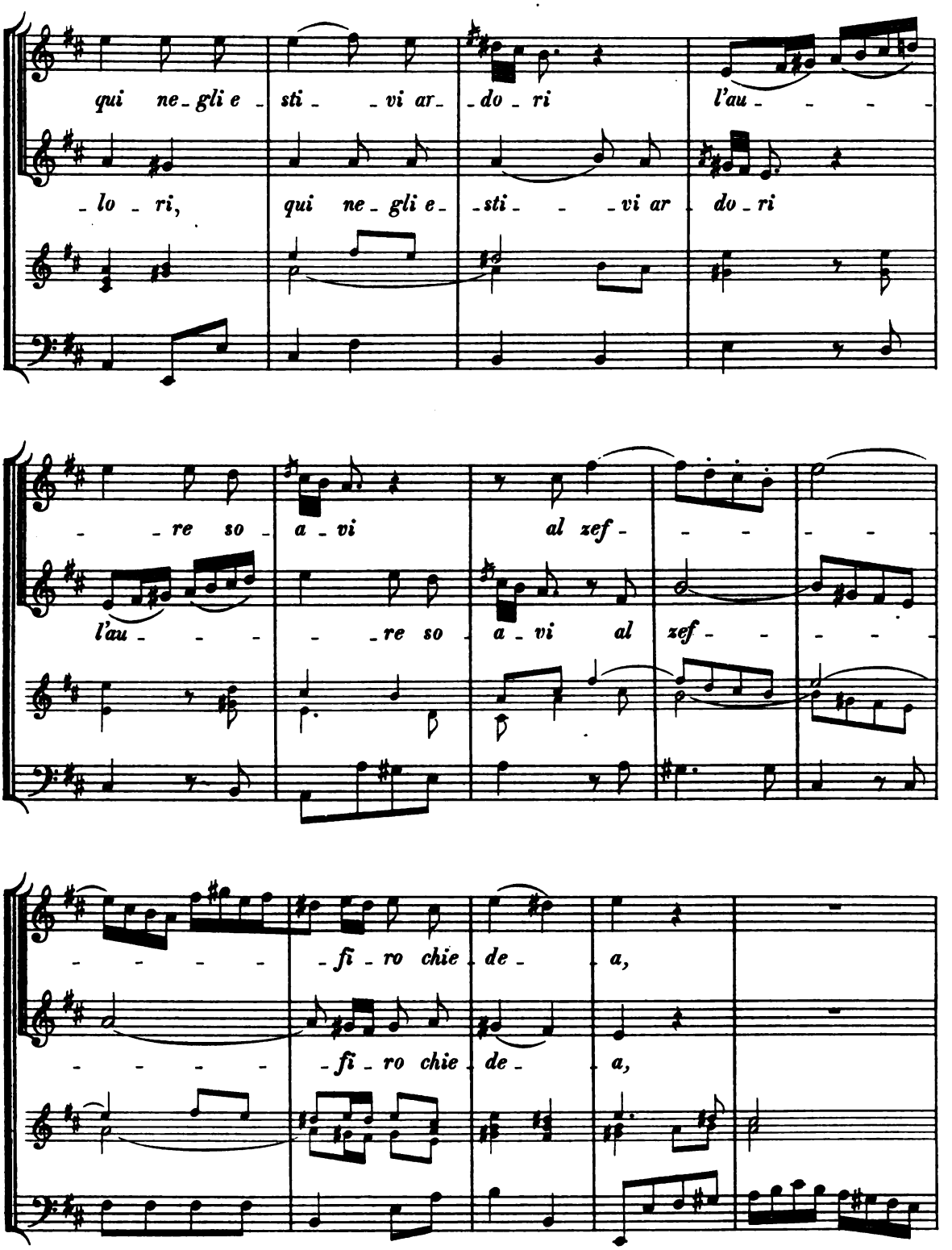

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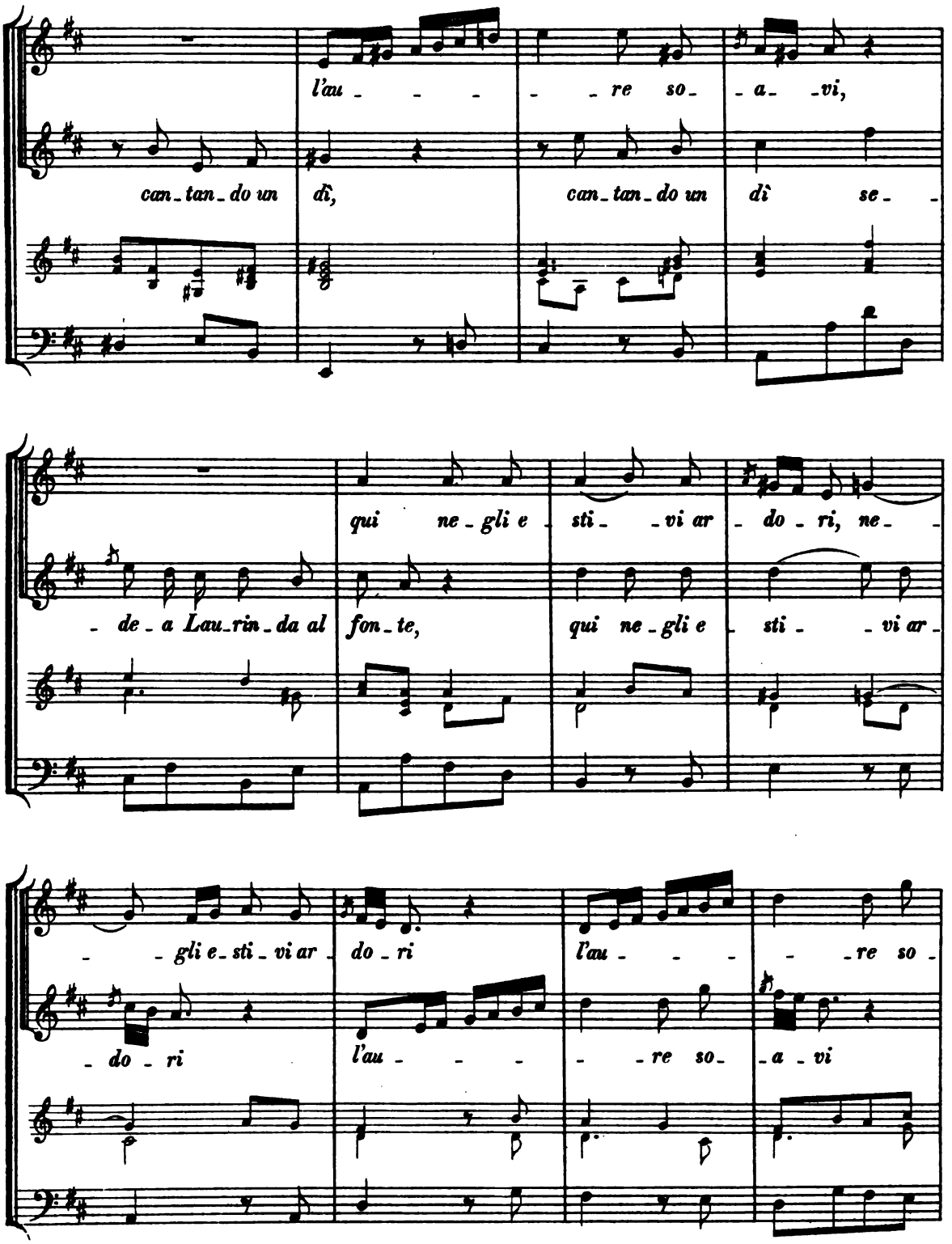

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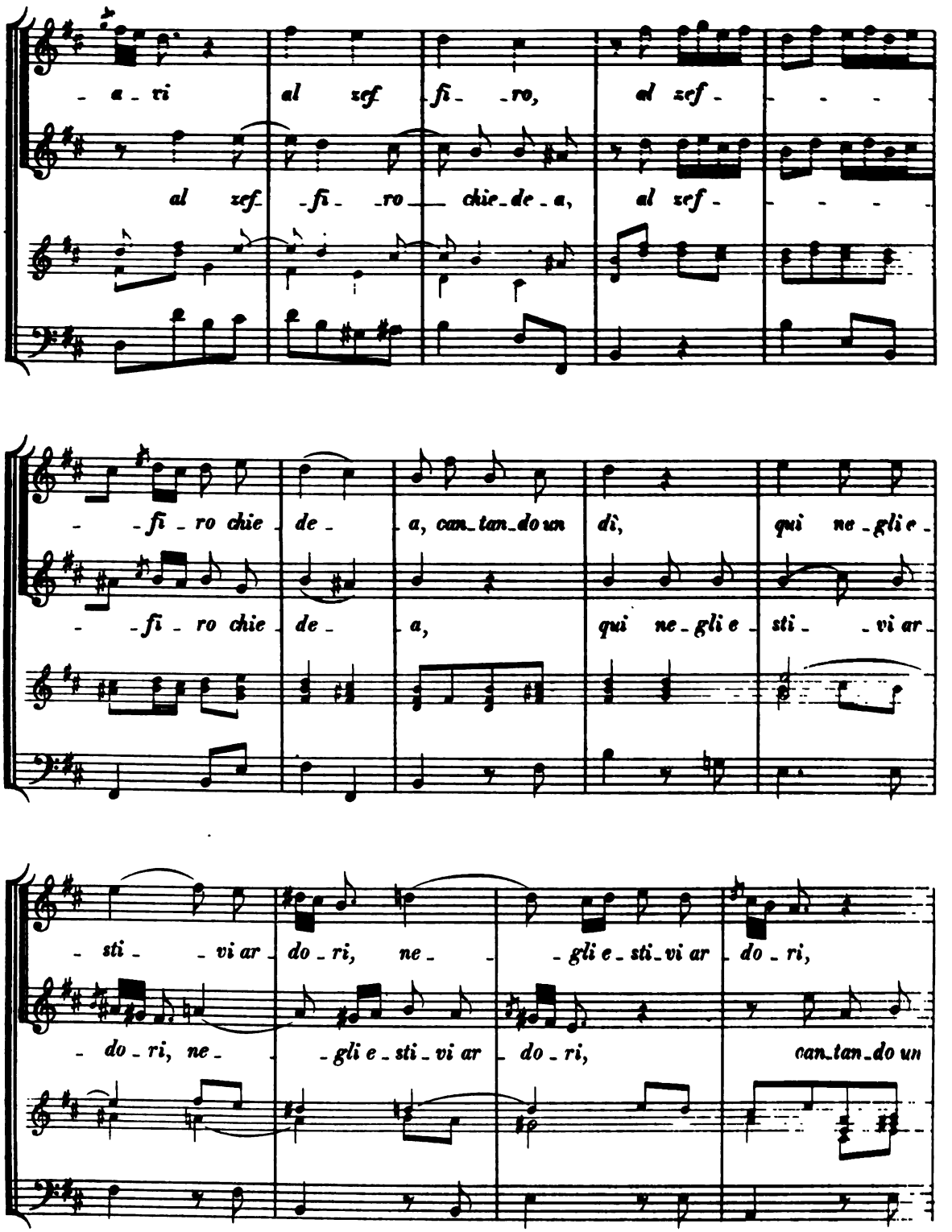

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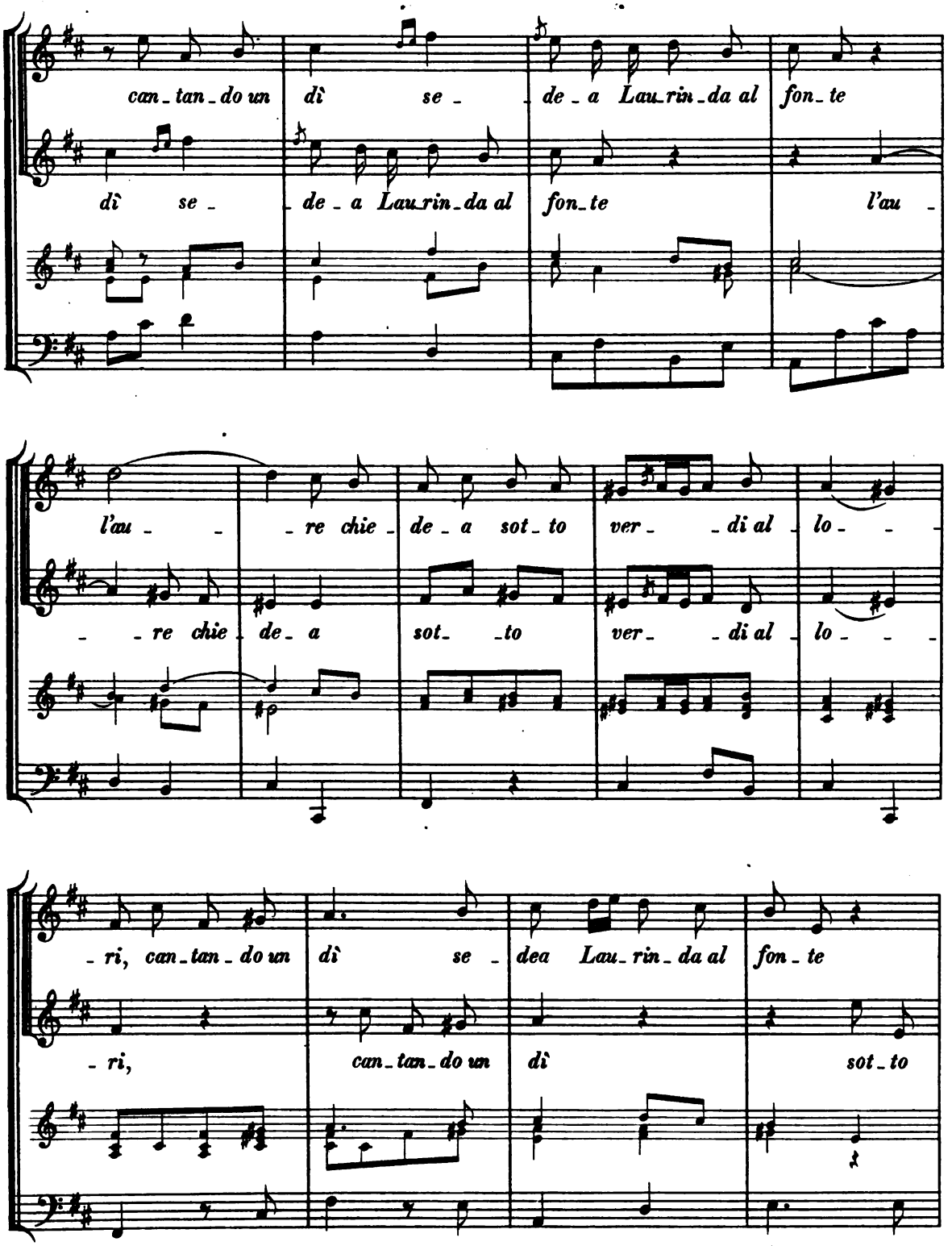

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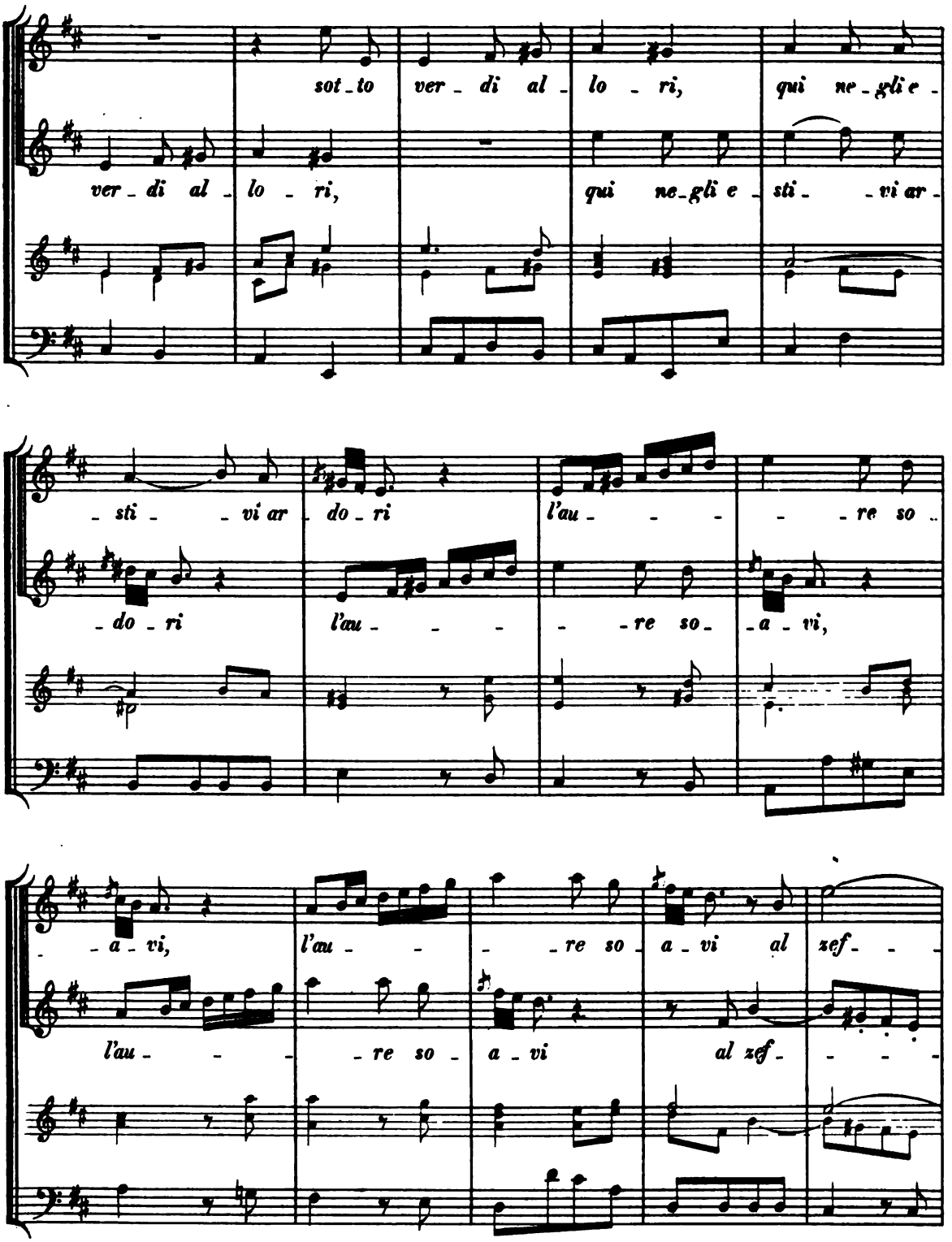

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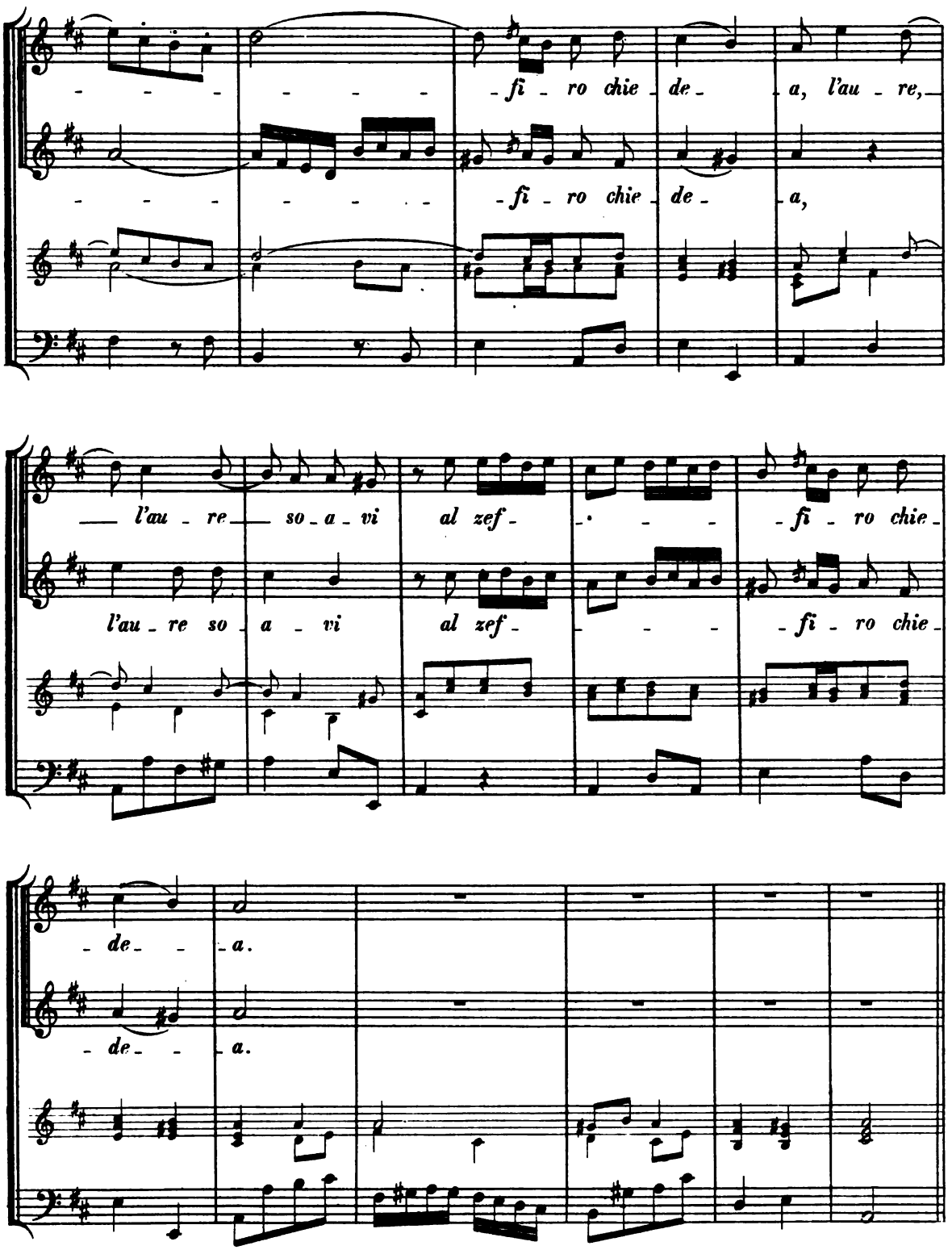

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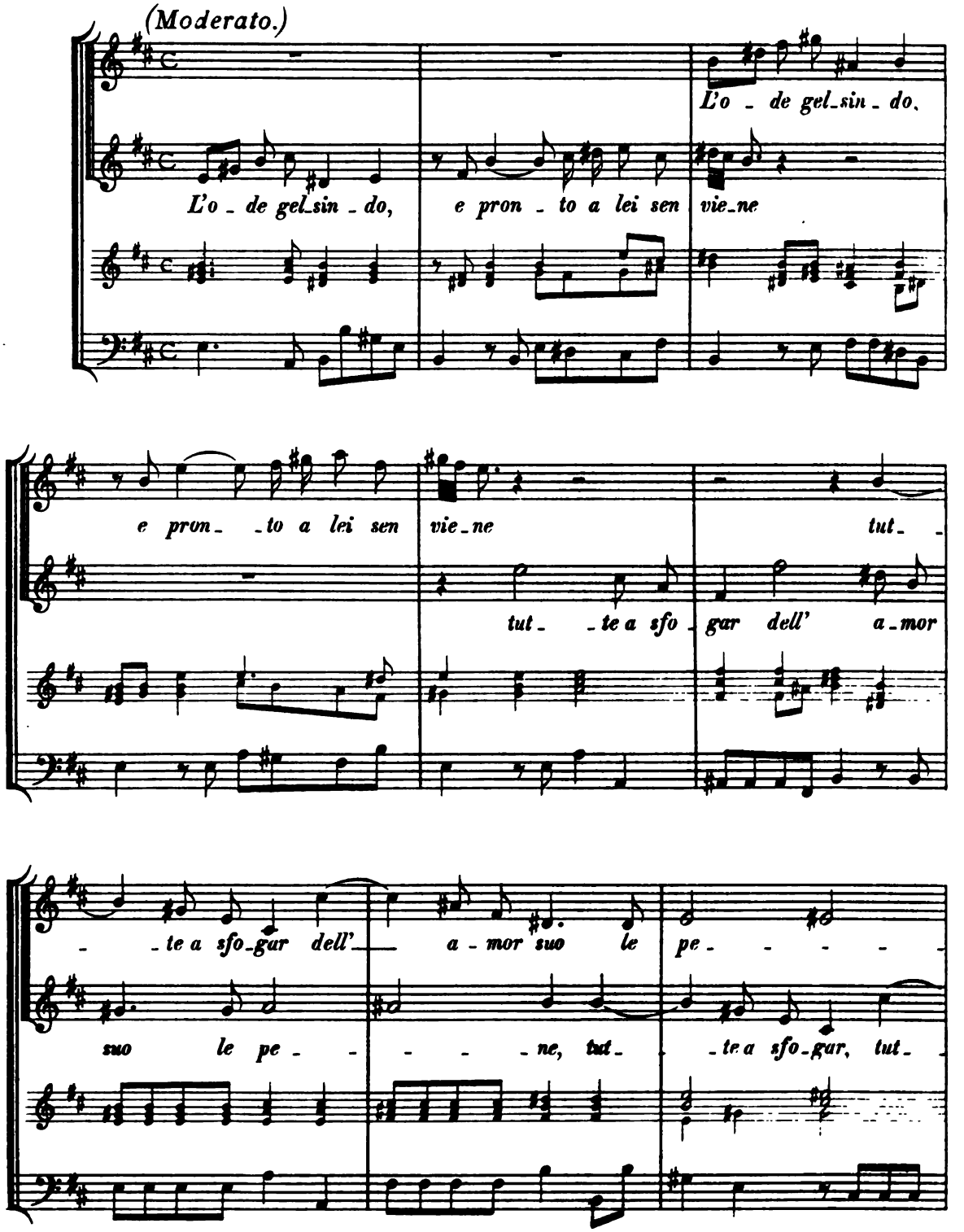

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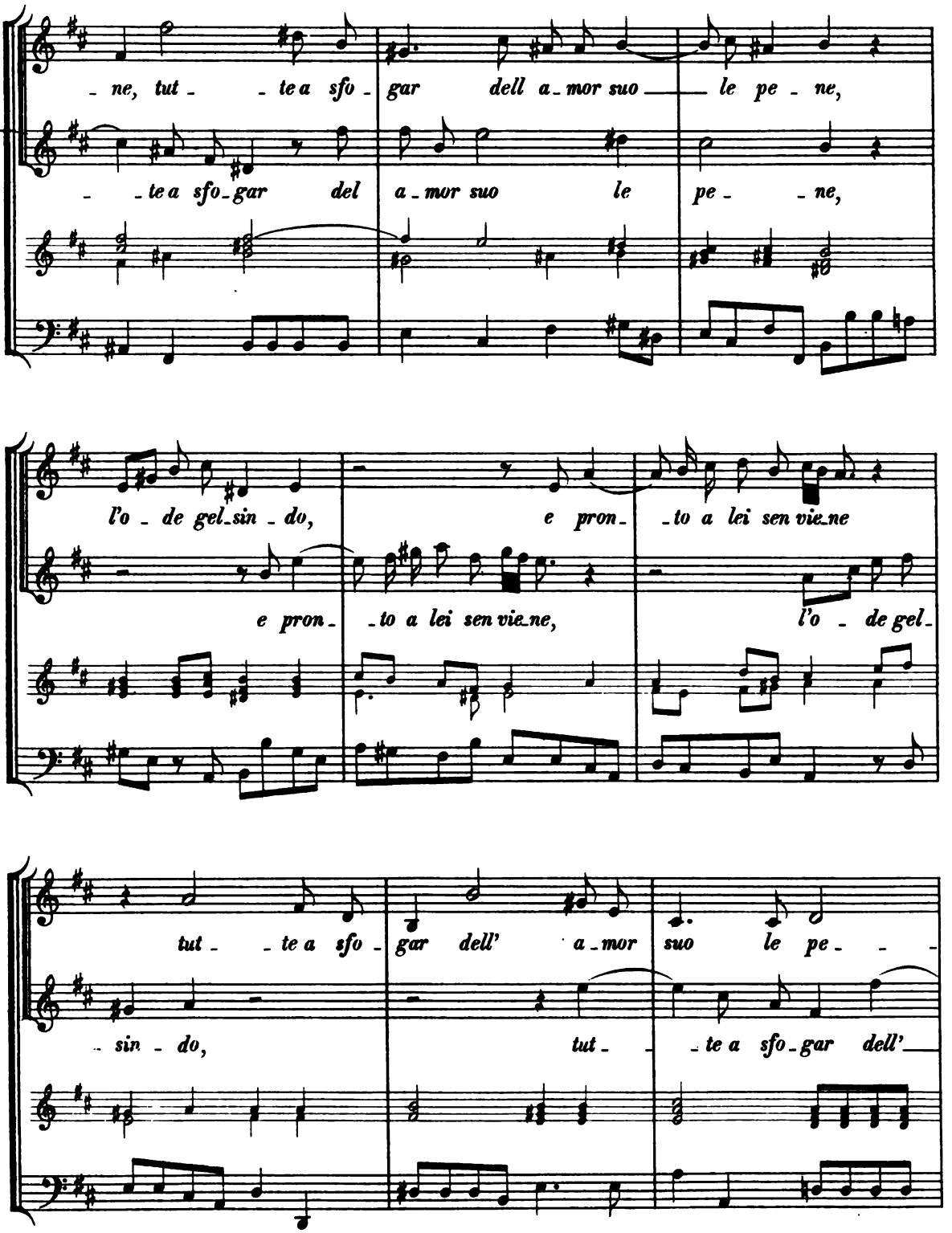

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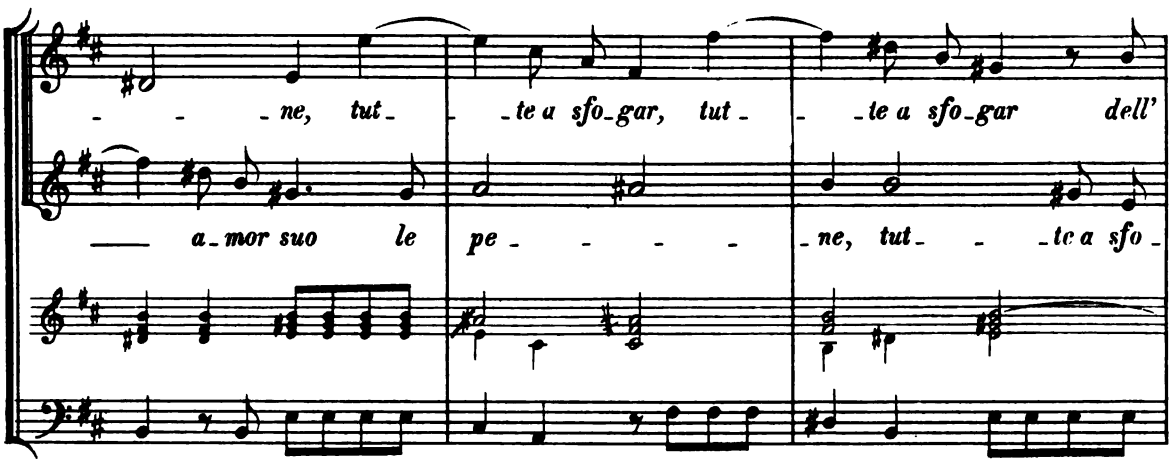

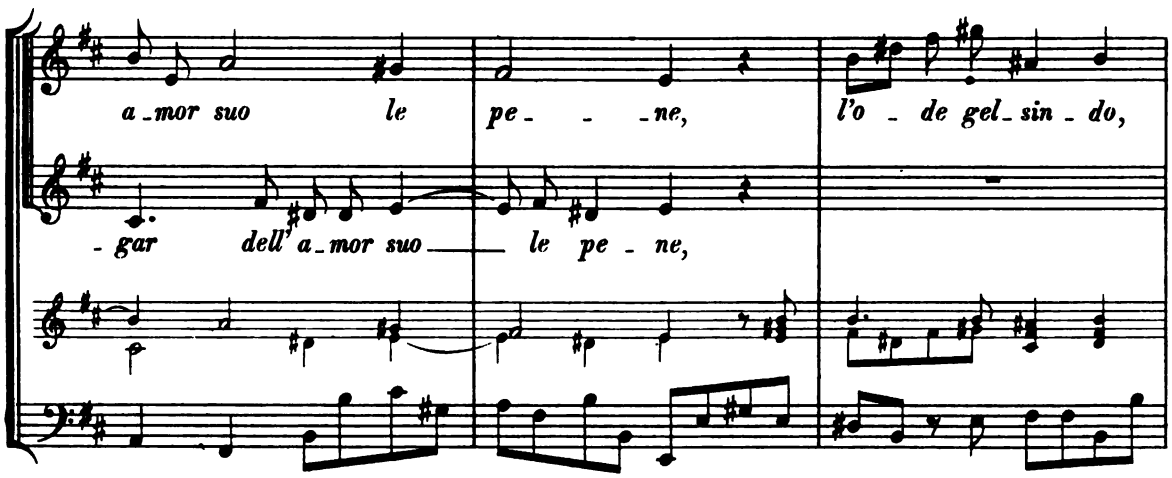

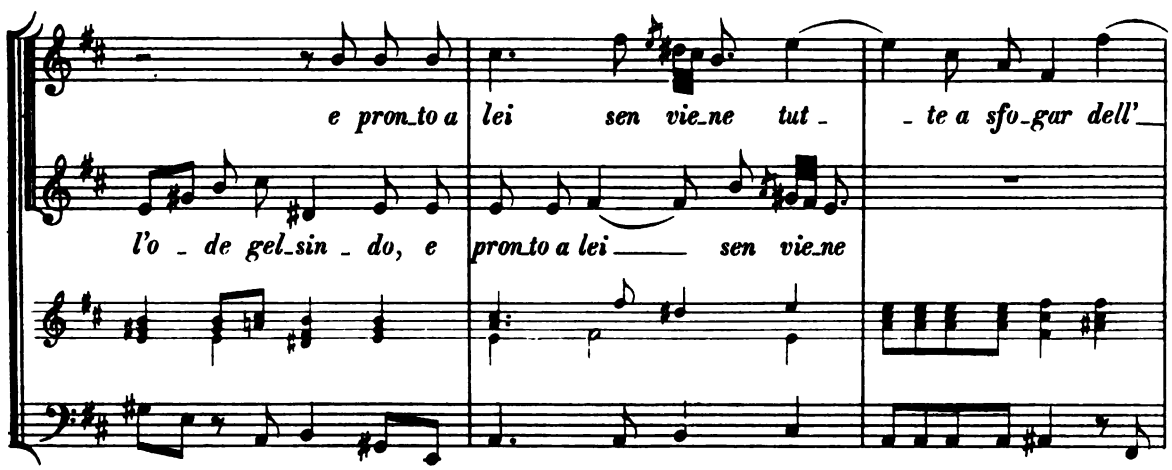

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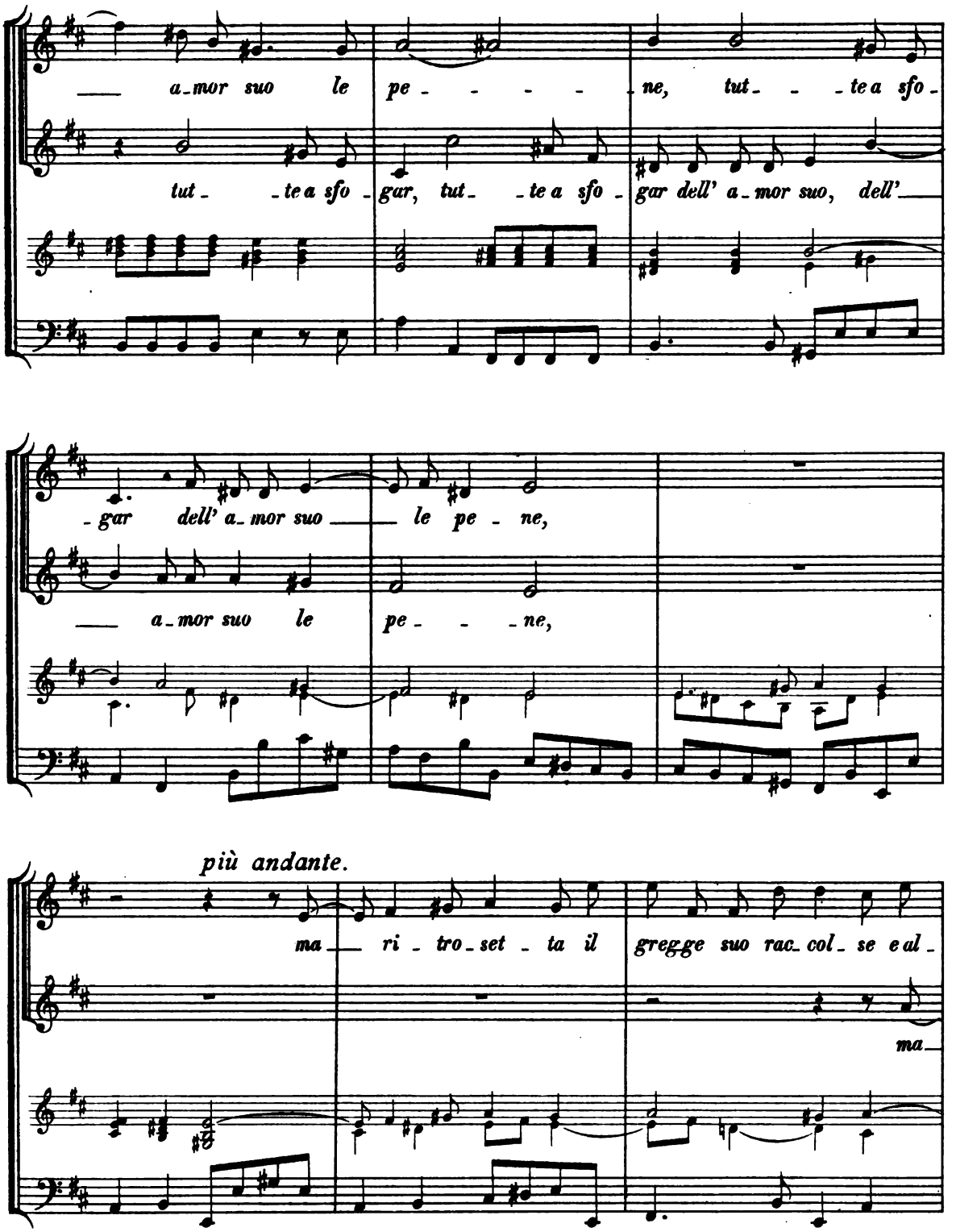

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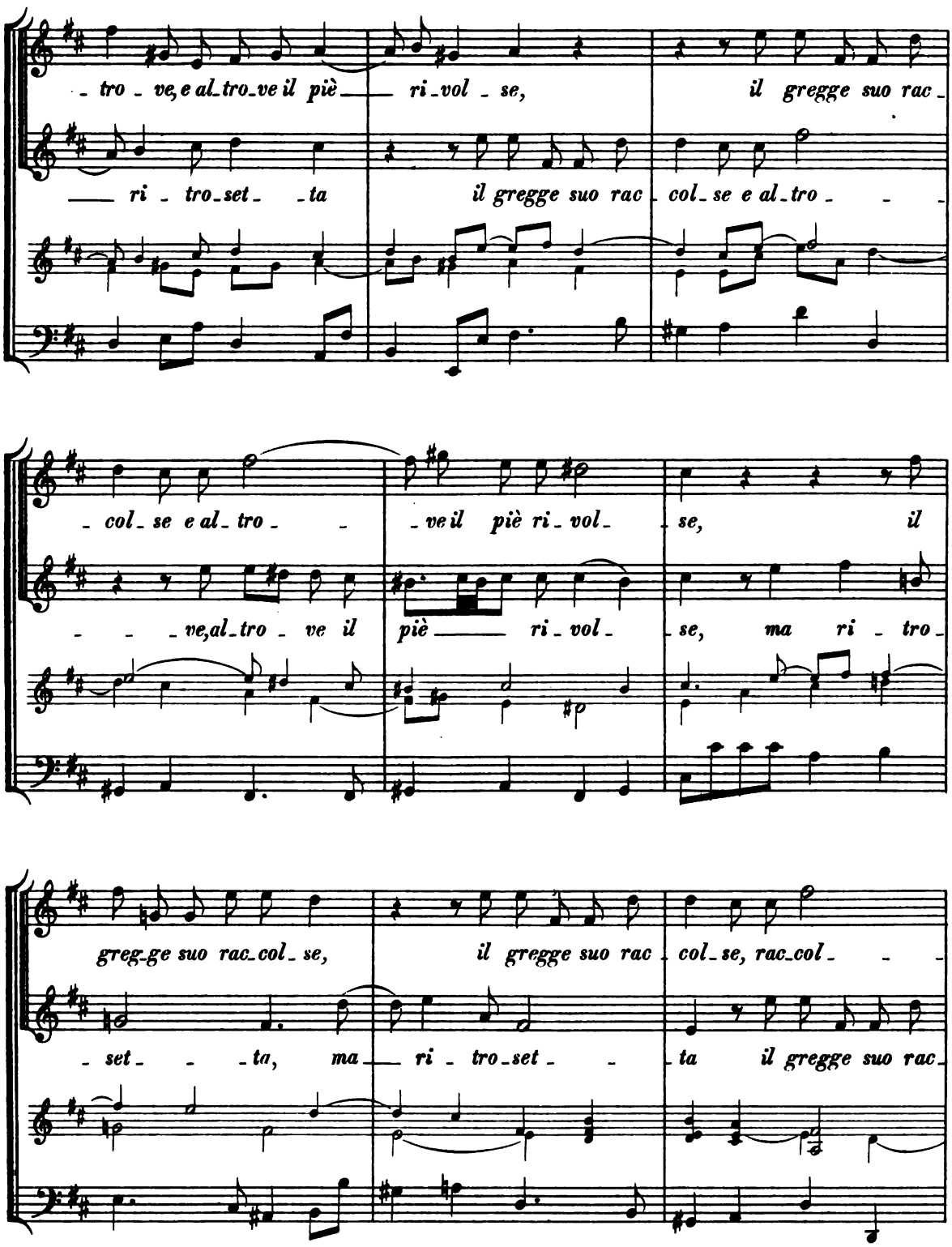

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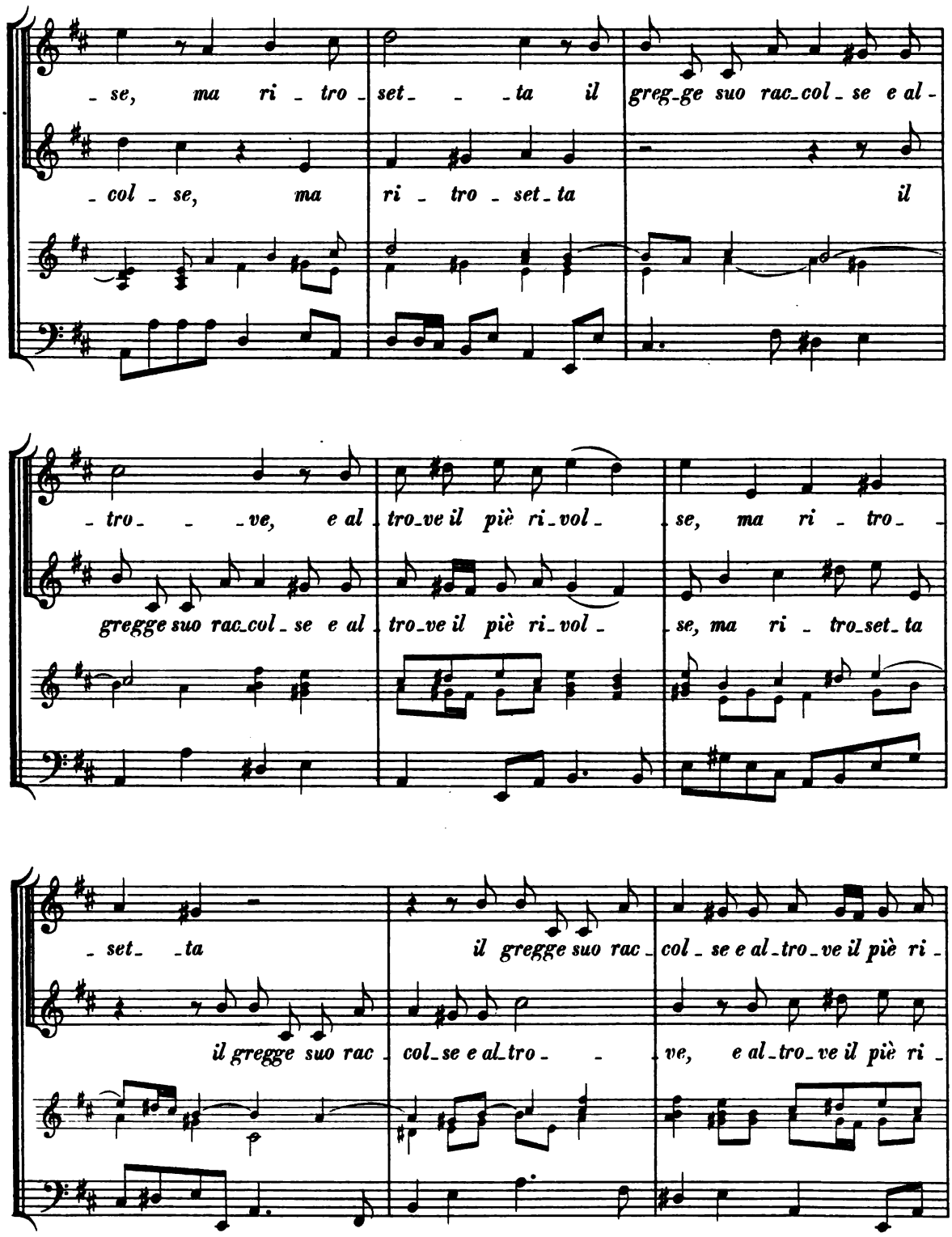

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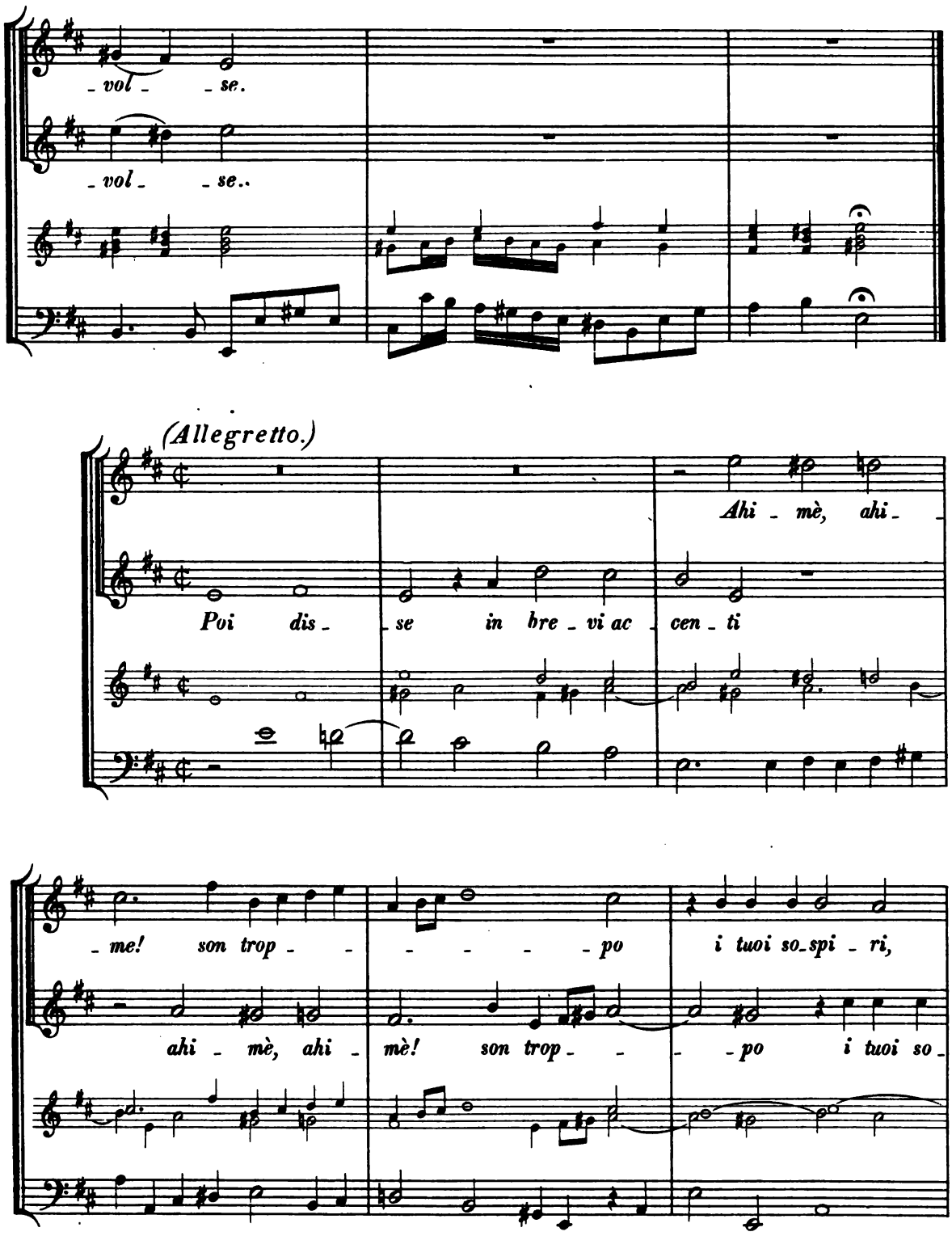

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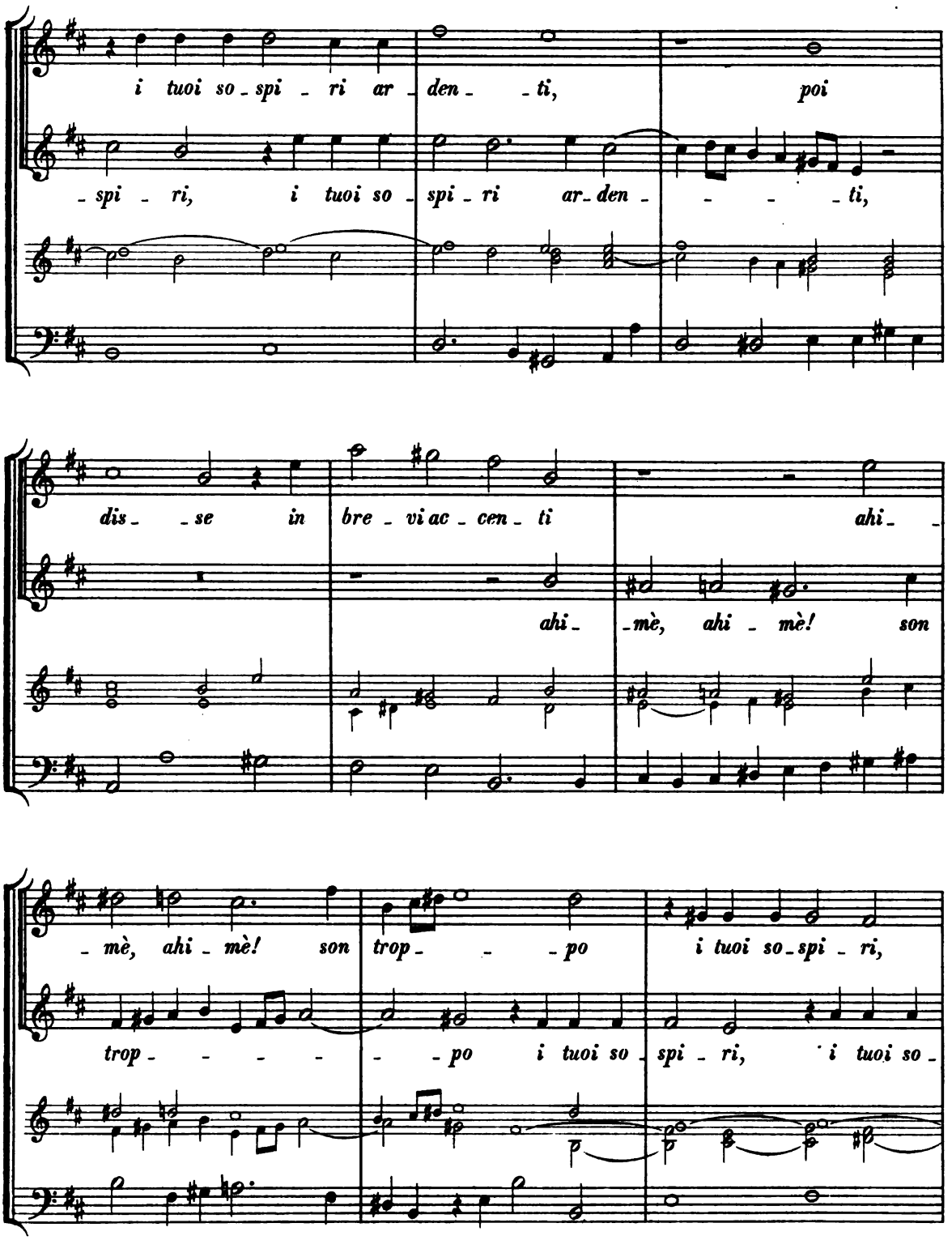

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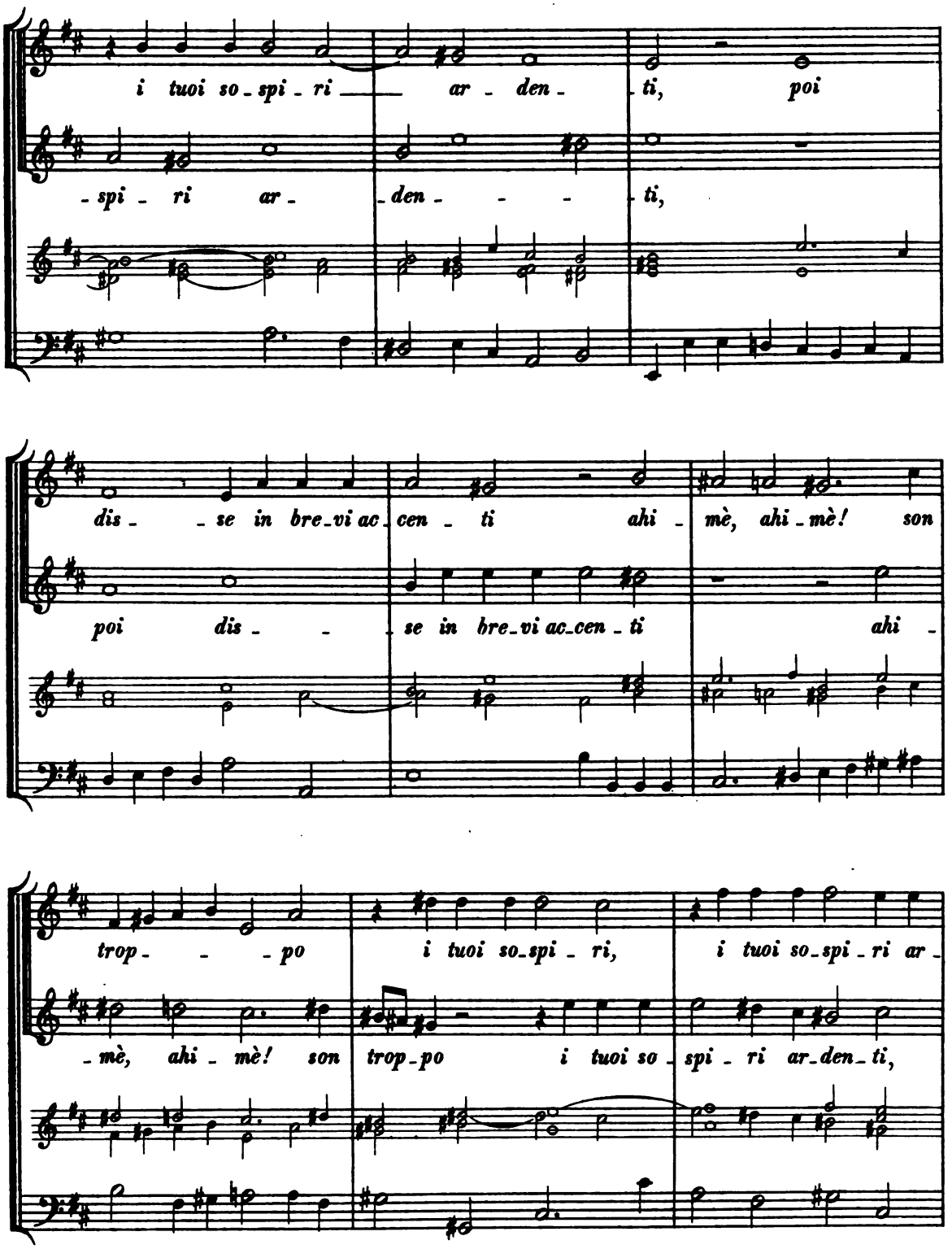

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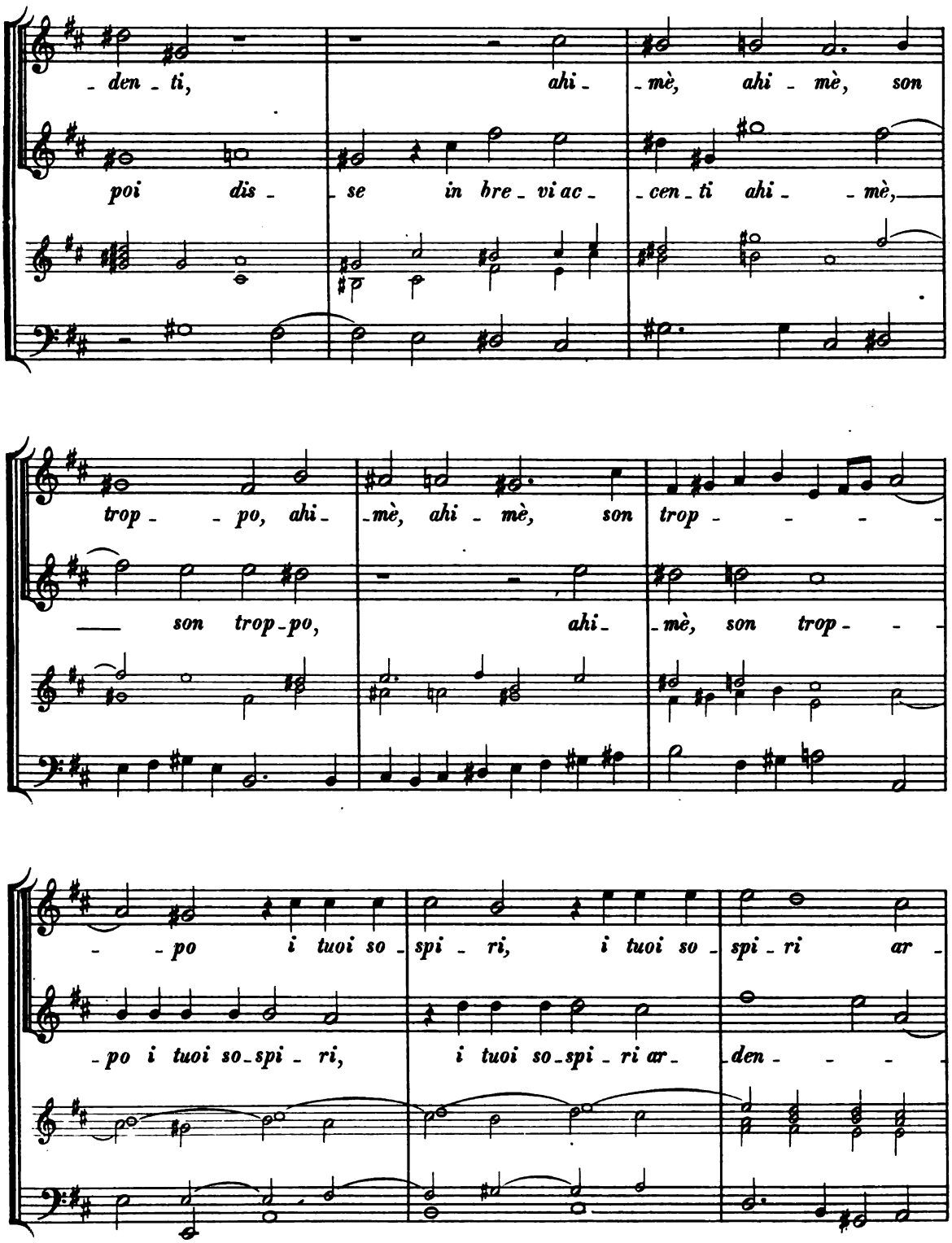

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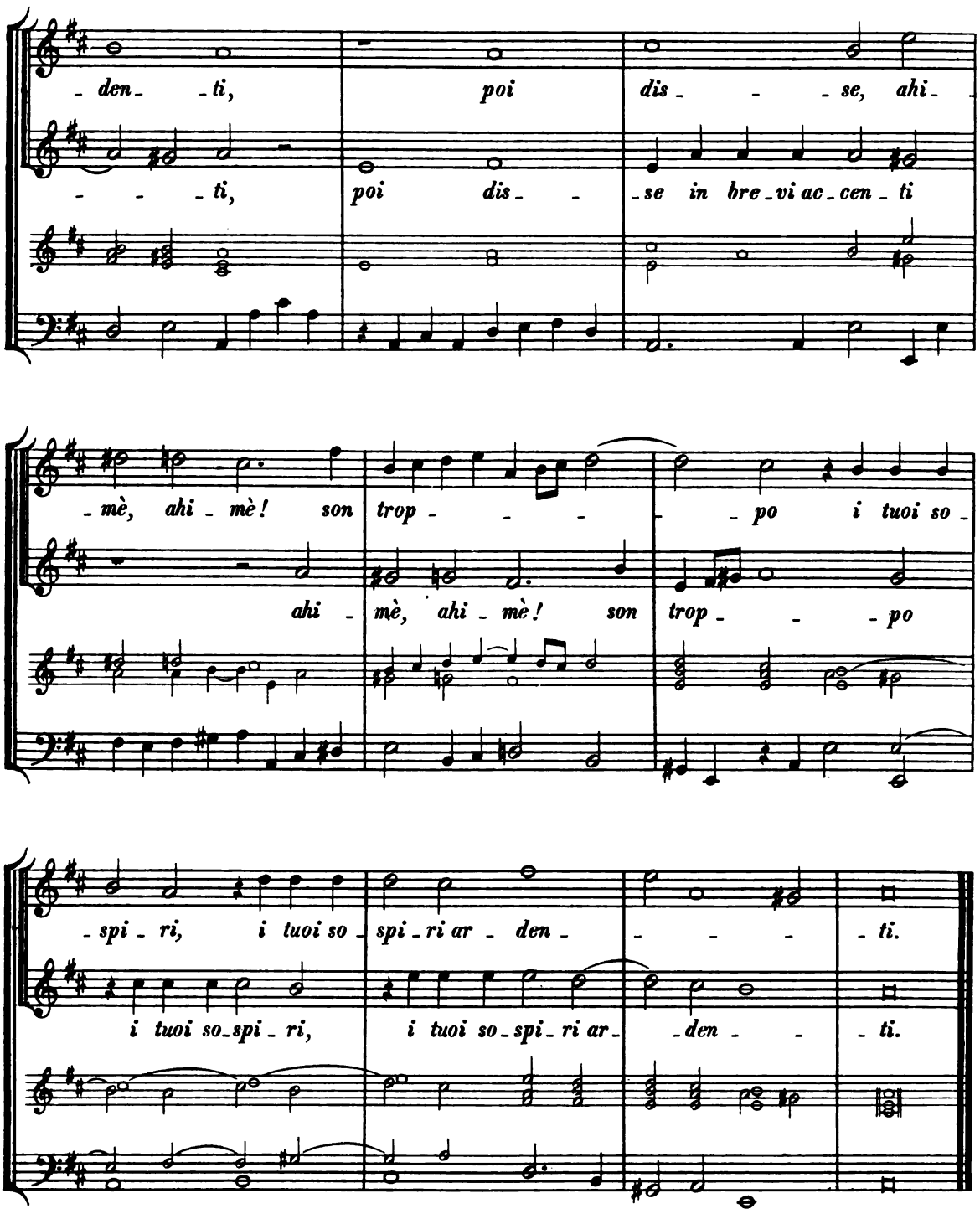

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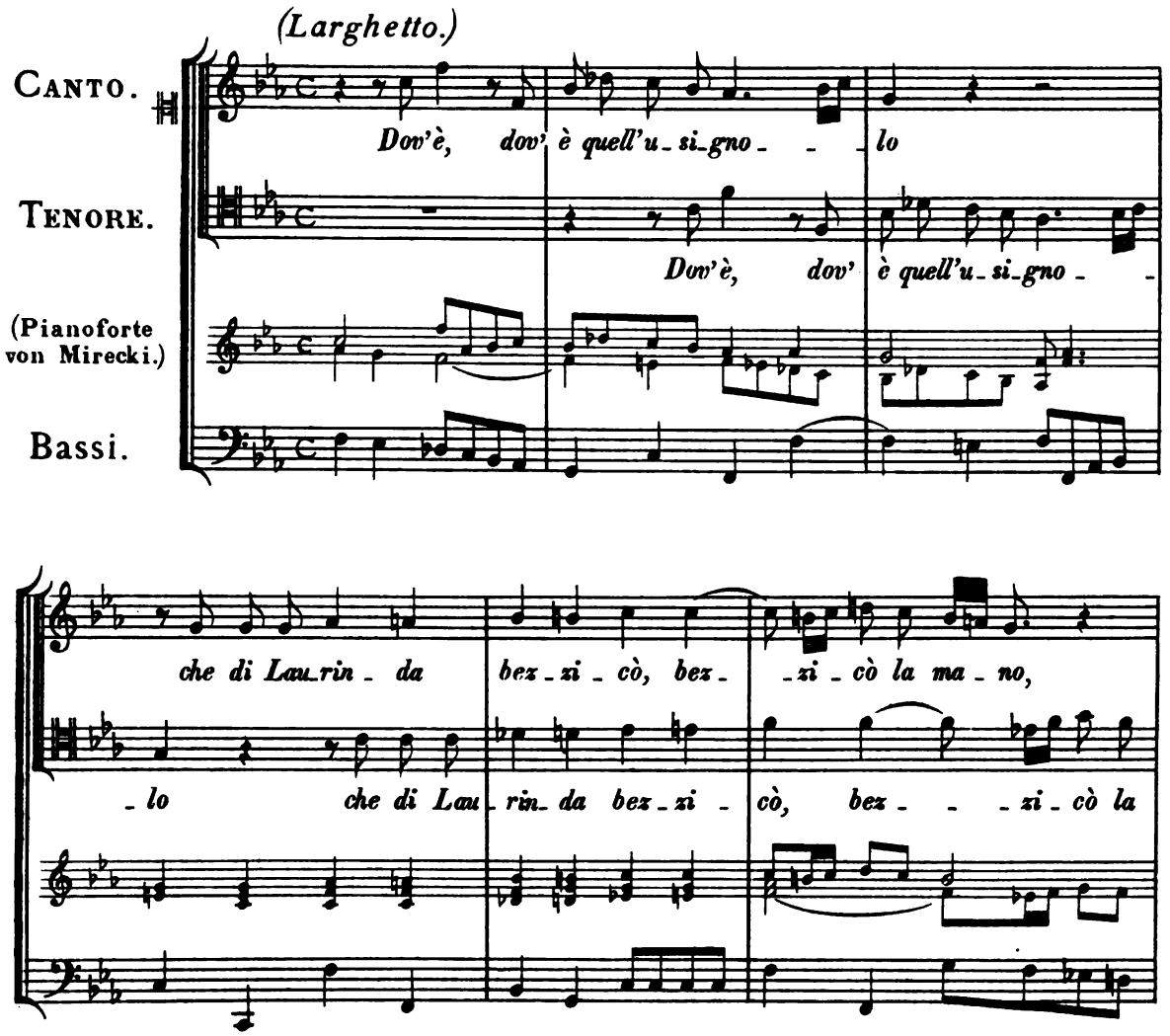
II.

Dov' è quell' usignolo.

Canto e Tenore.



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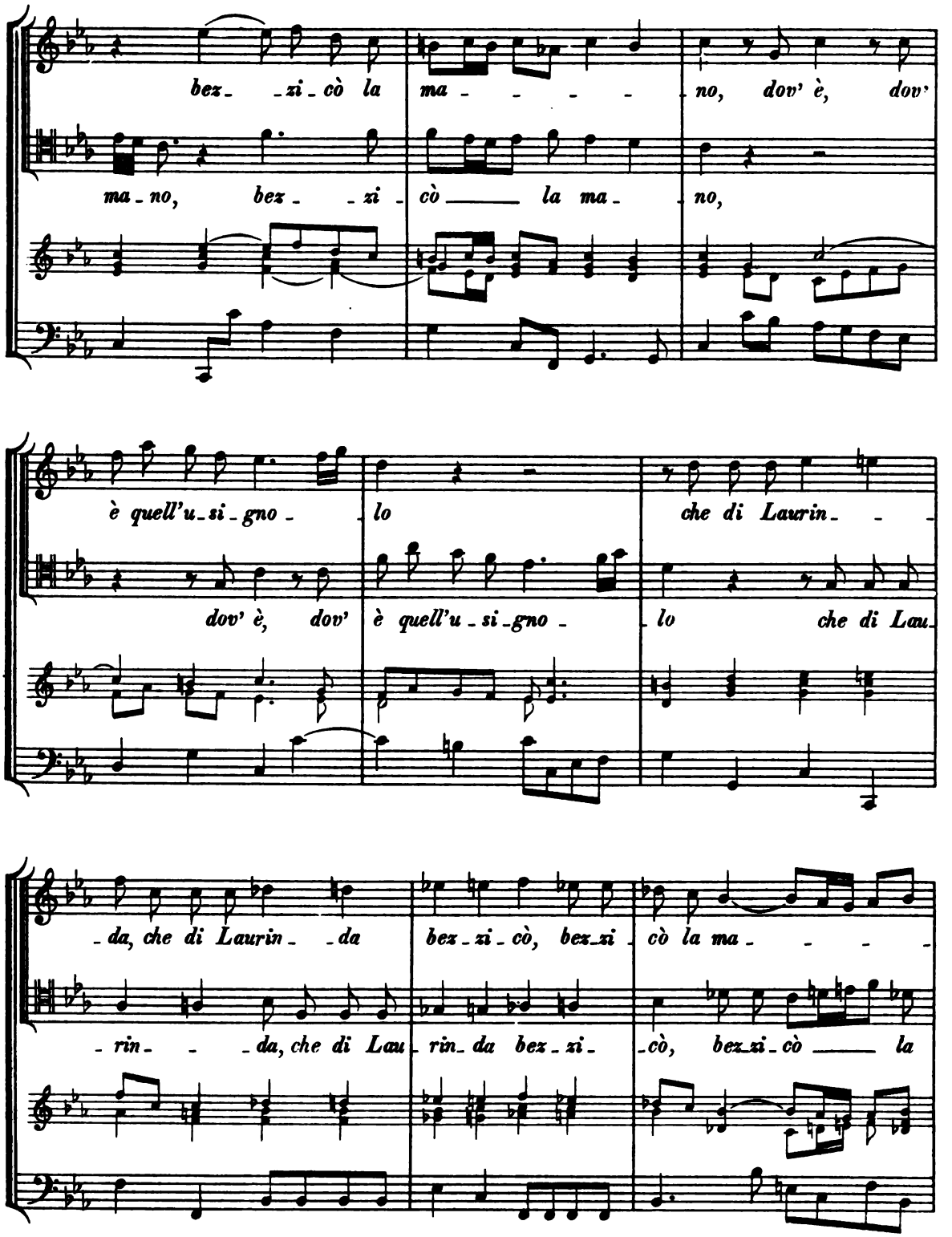

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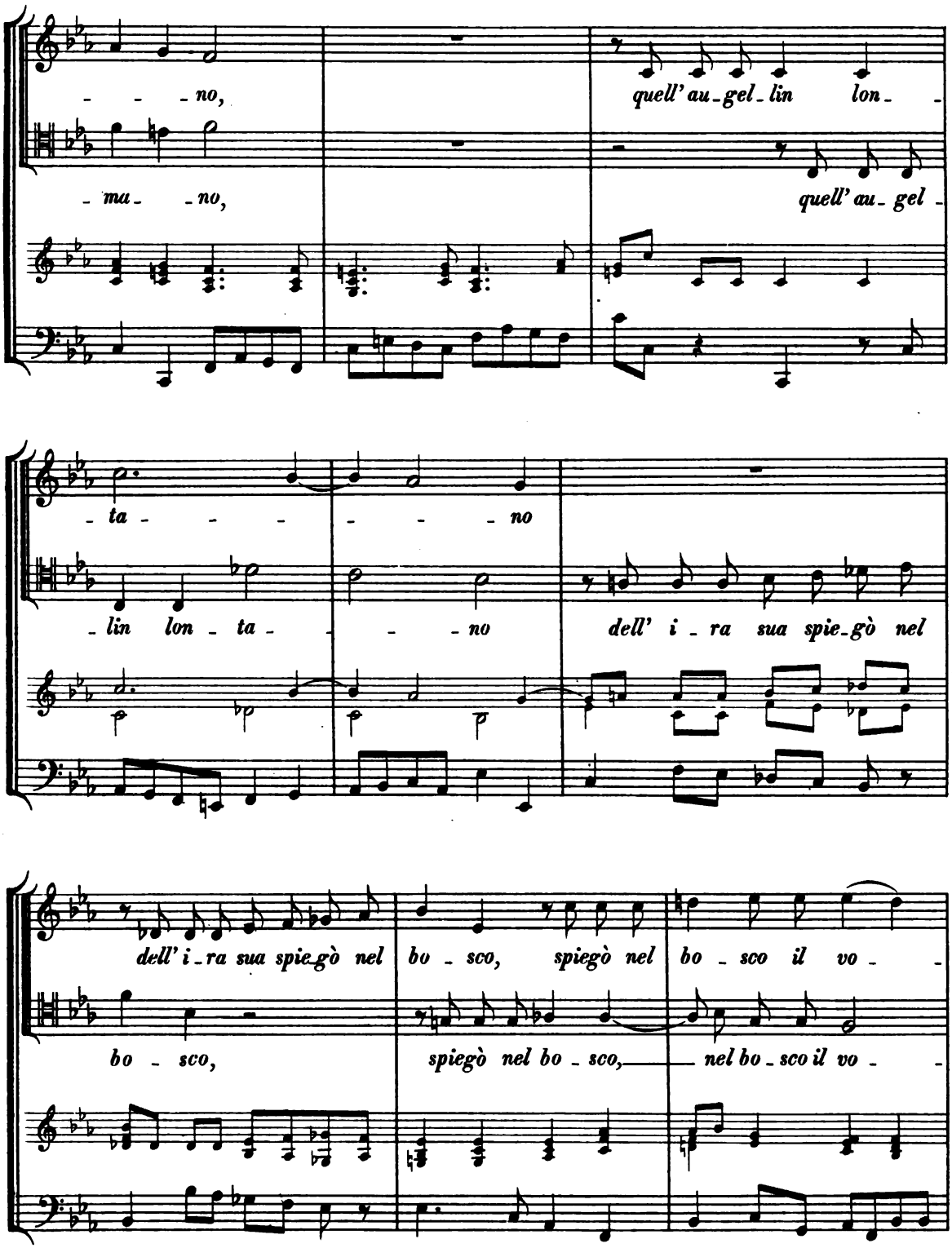

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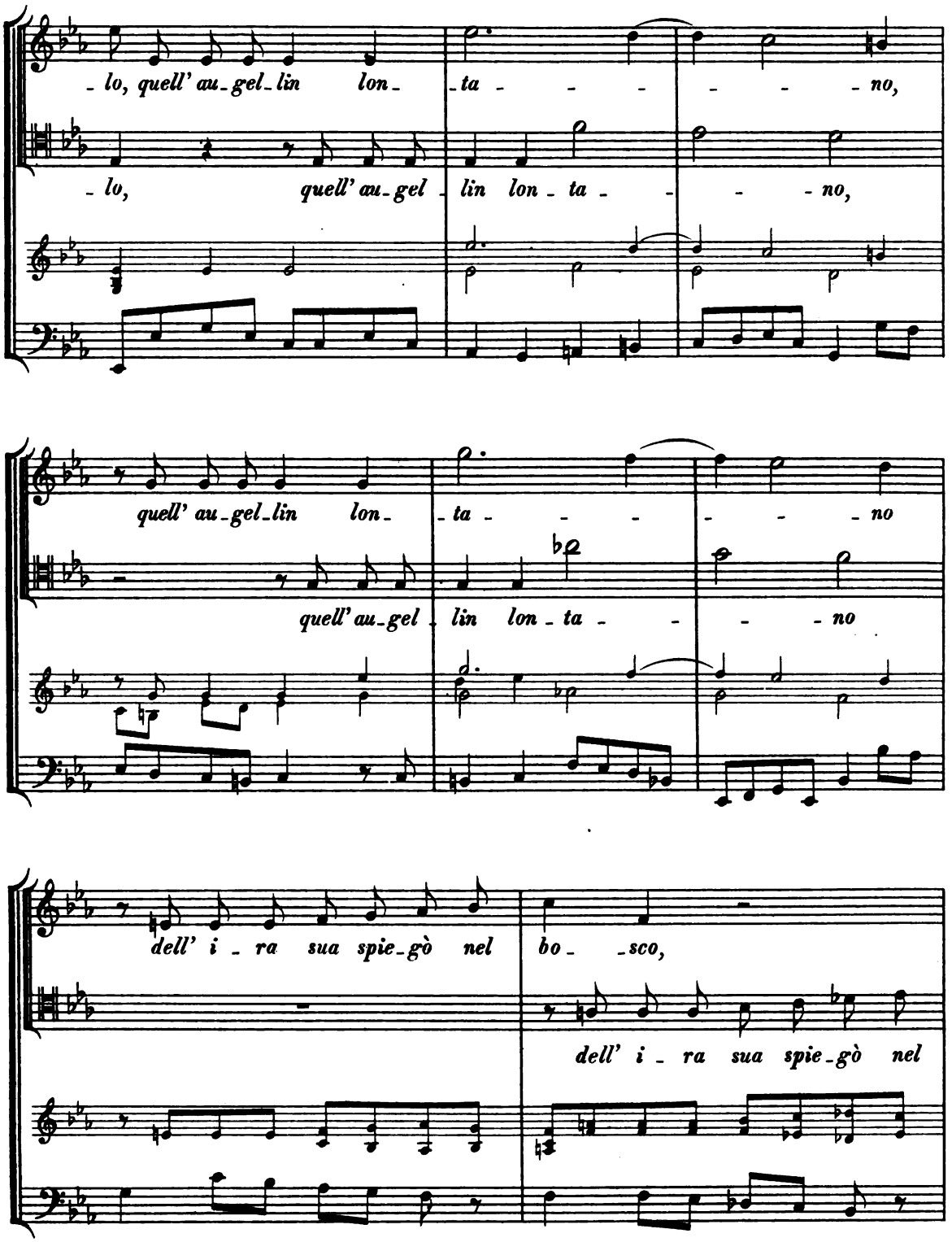

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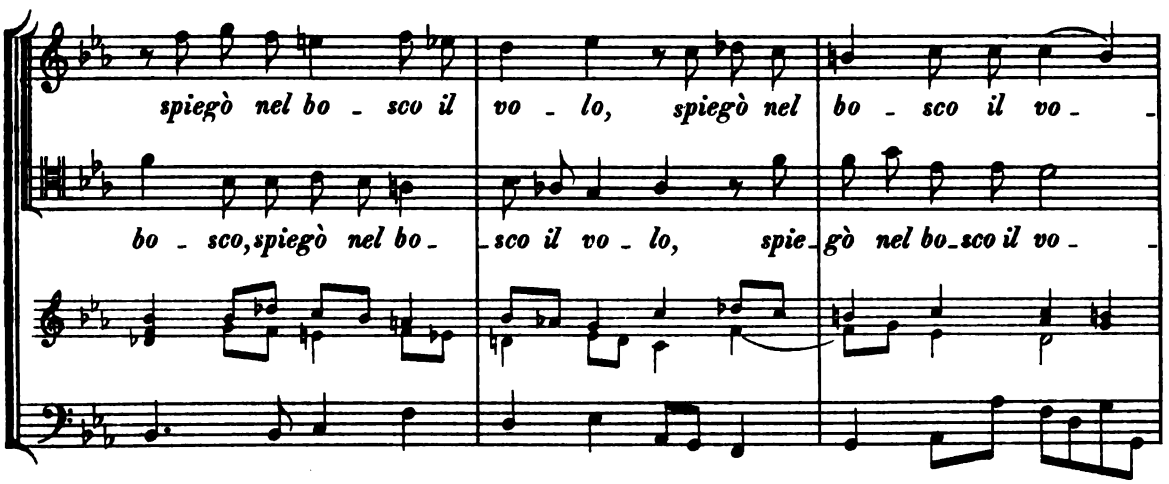

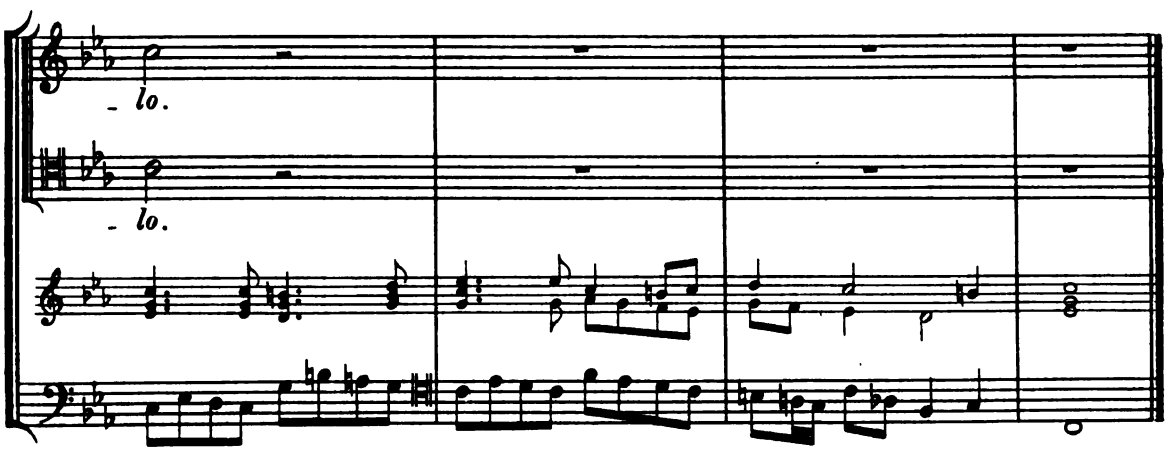

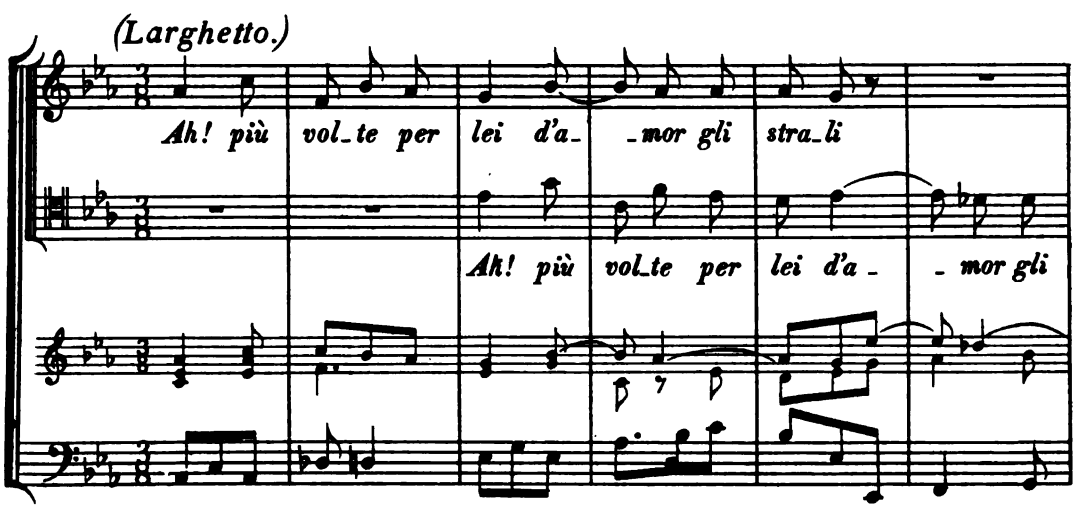

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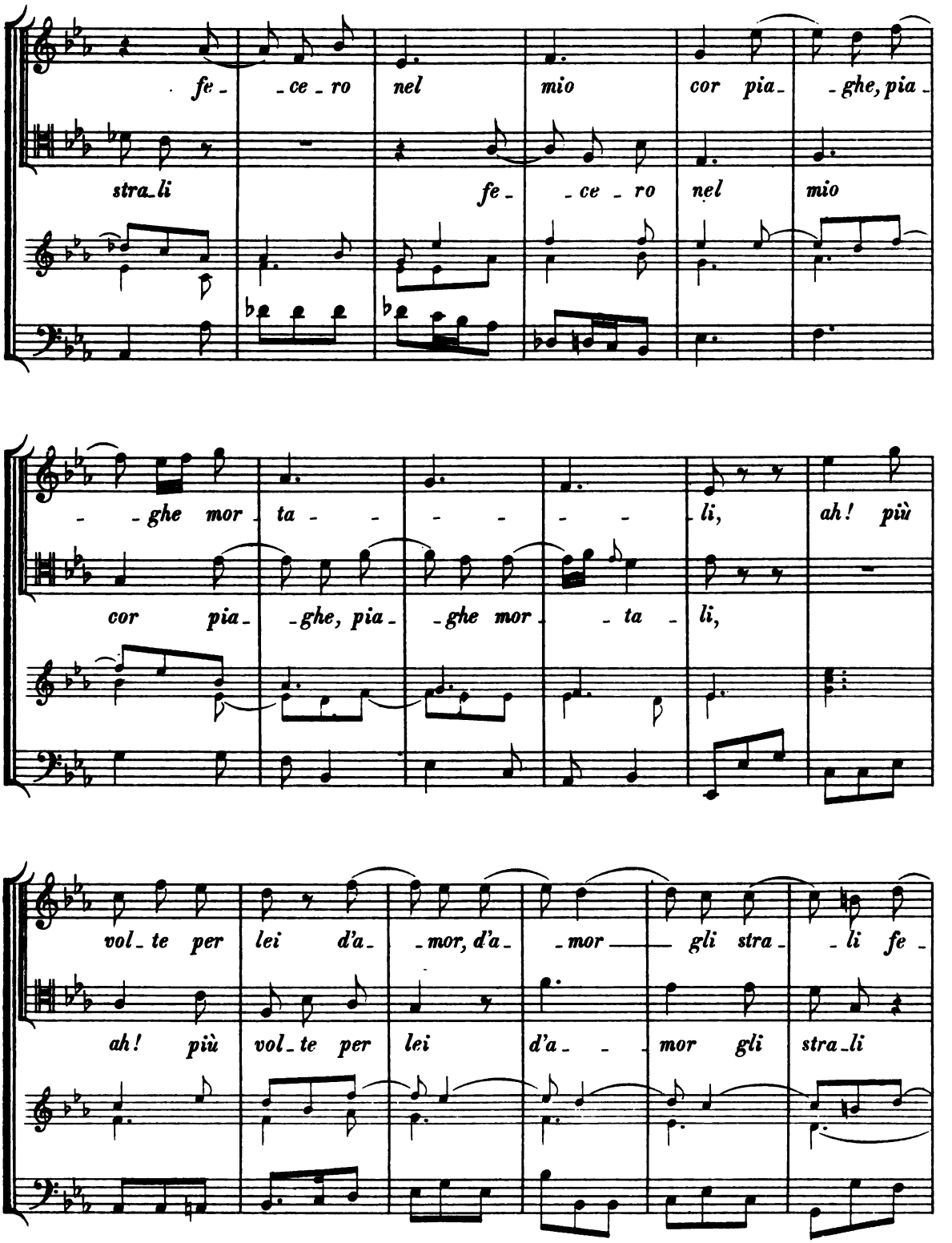

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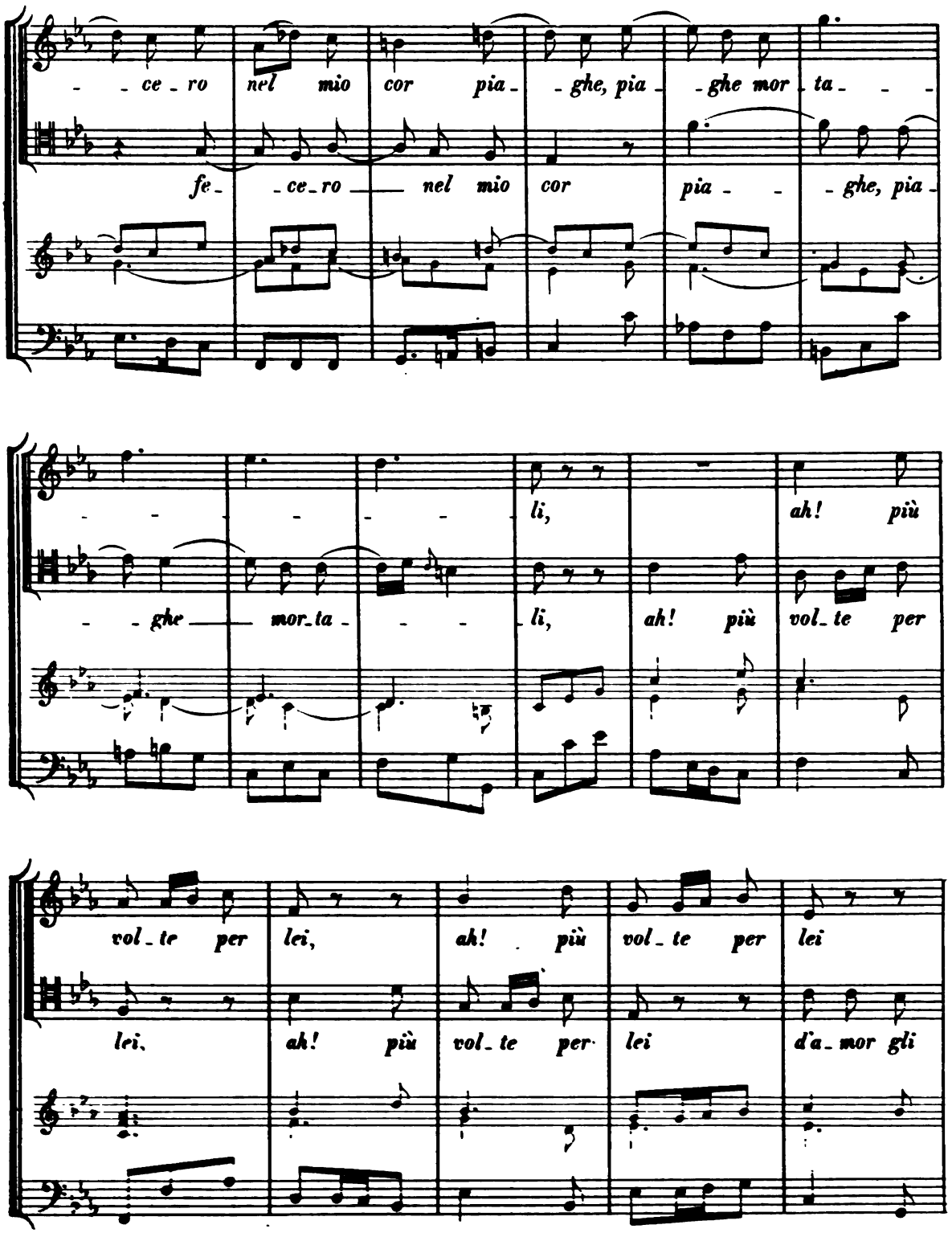

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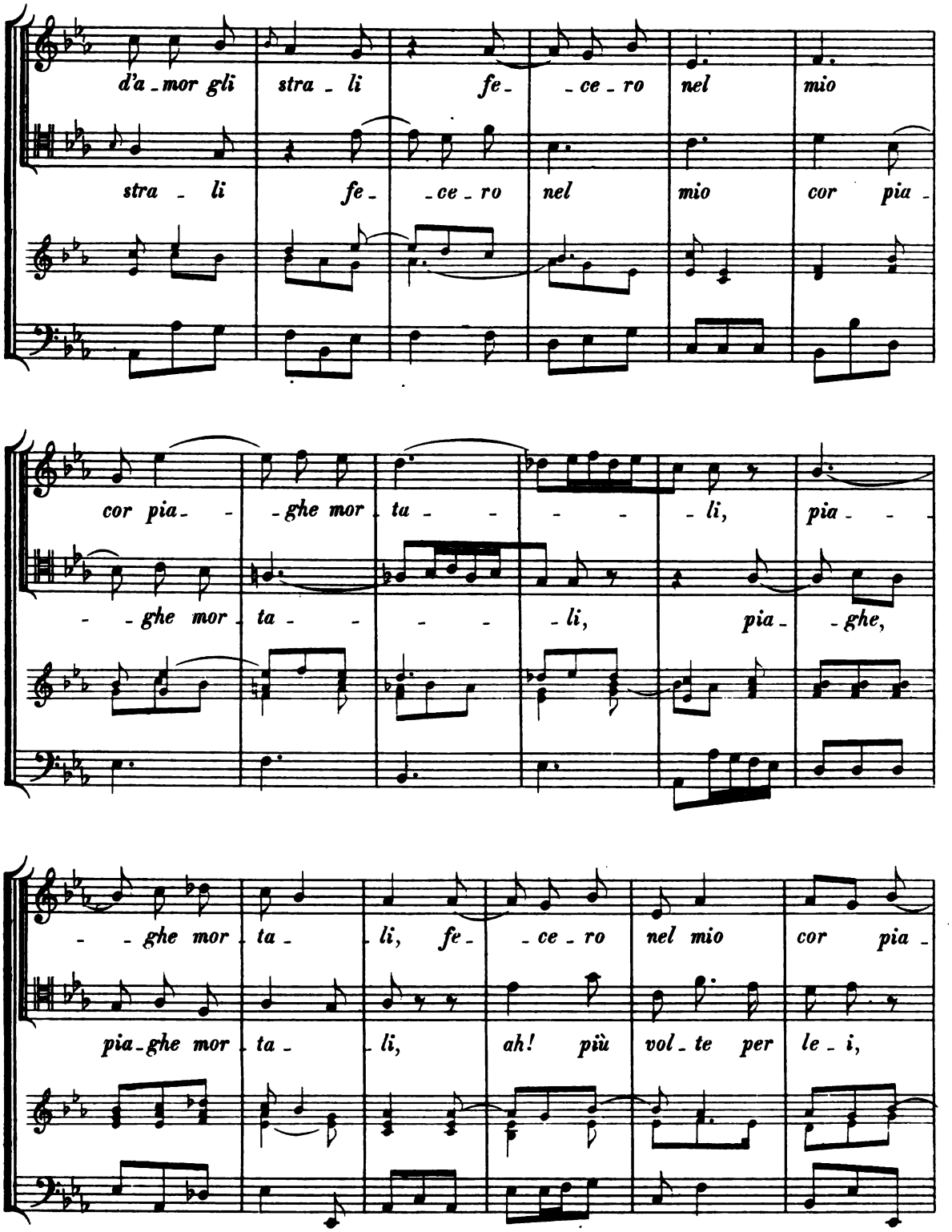

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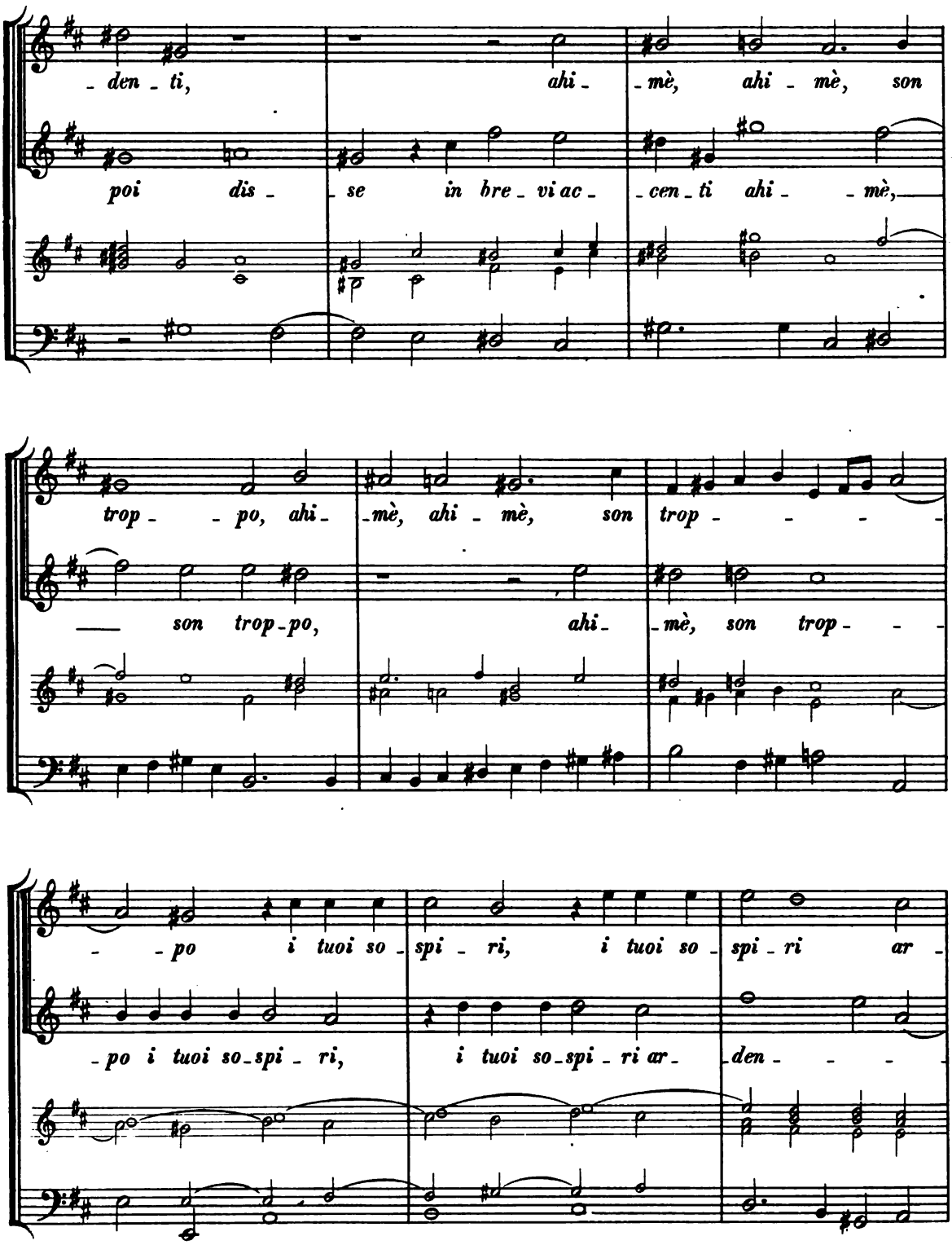

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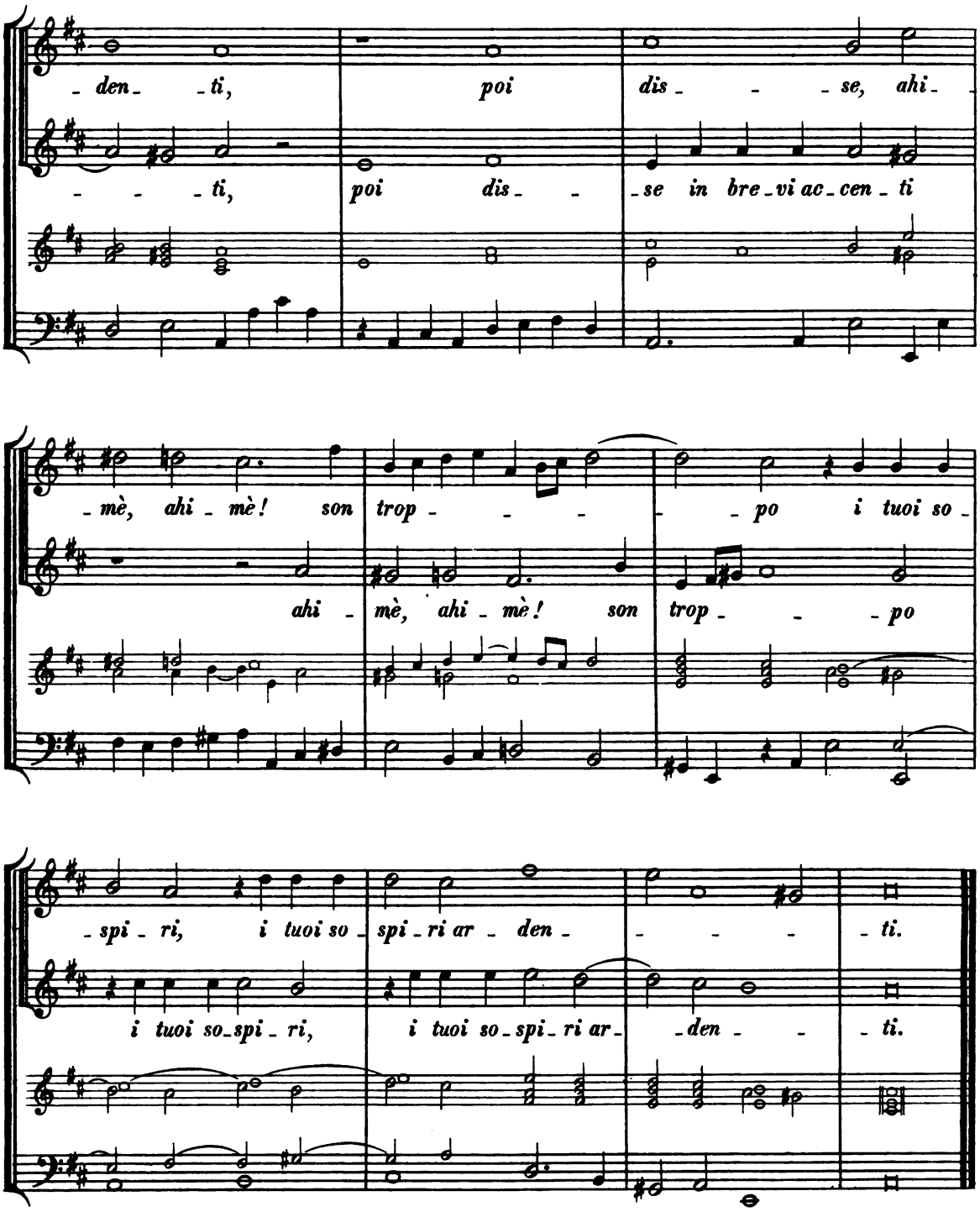

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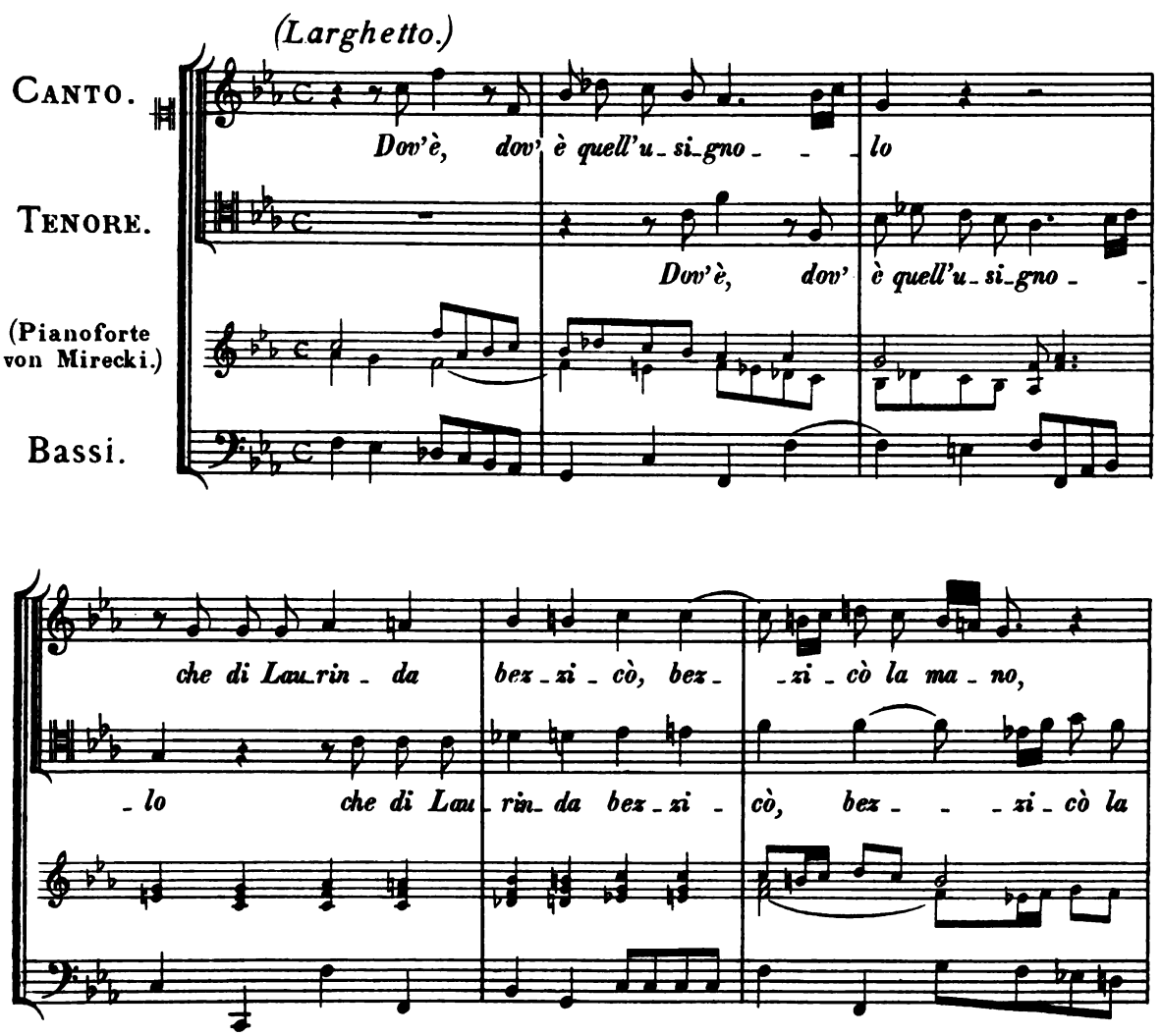
Dov' è quell' usignolo.

Canto e Tenore.



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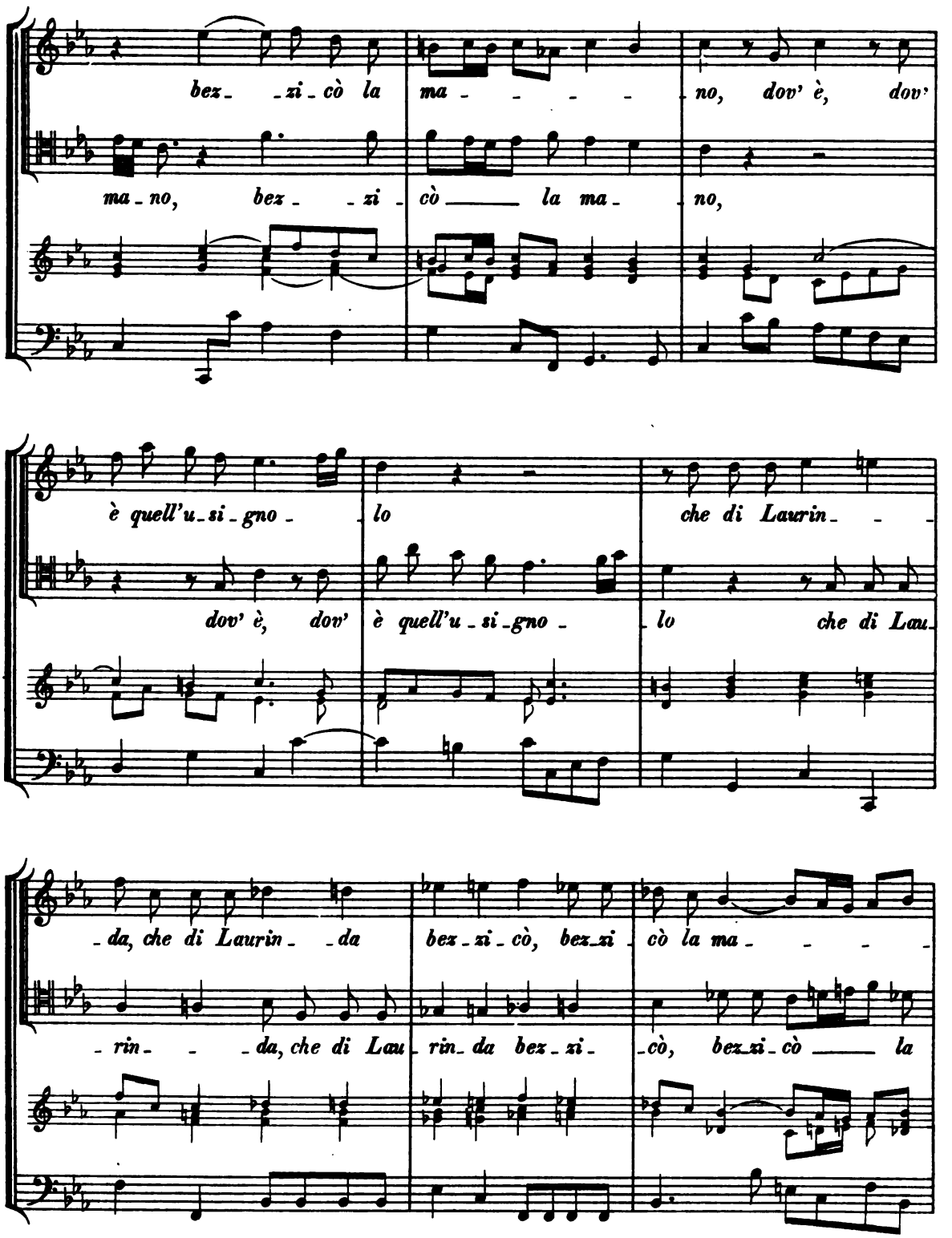

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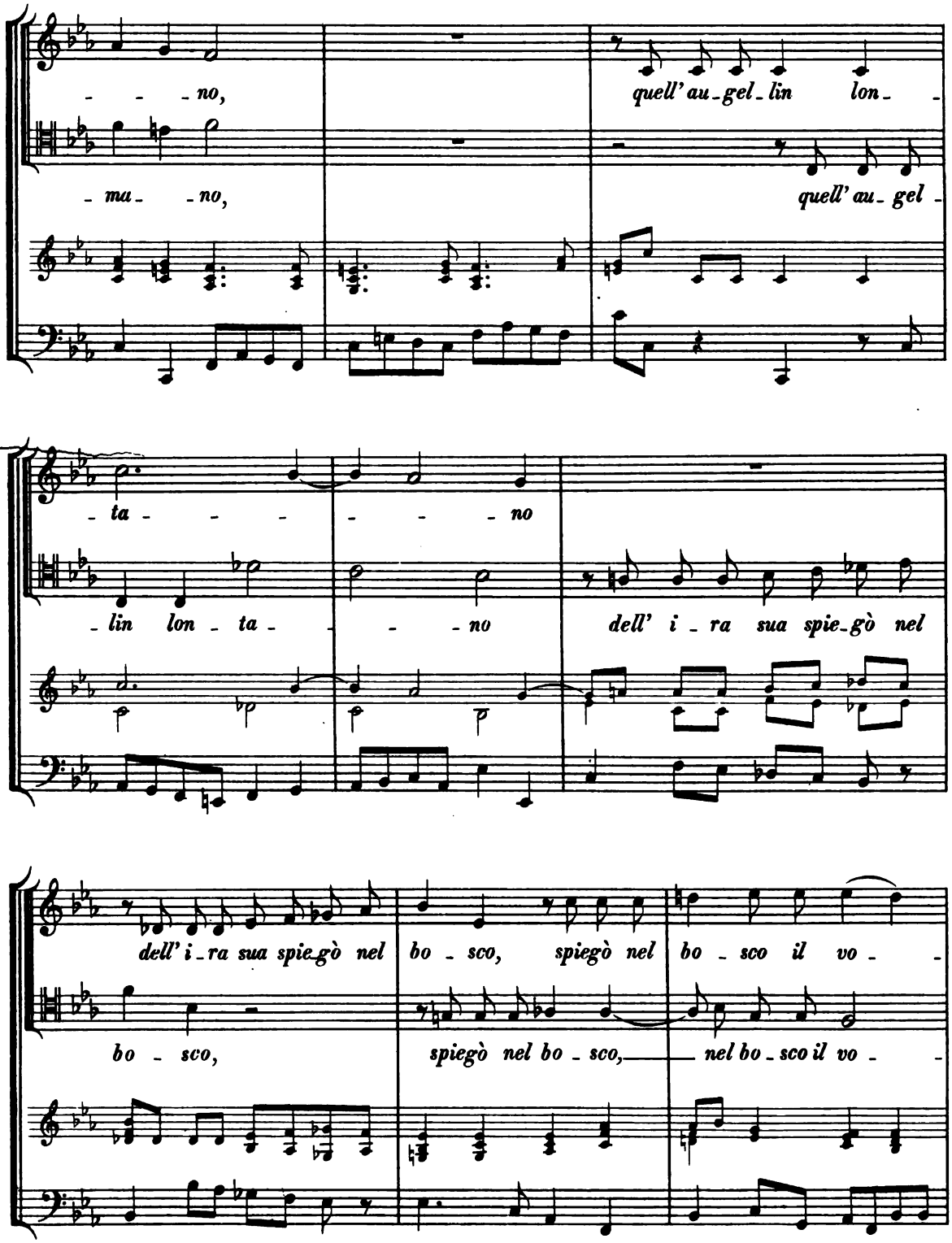

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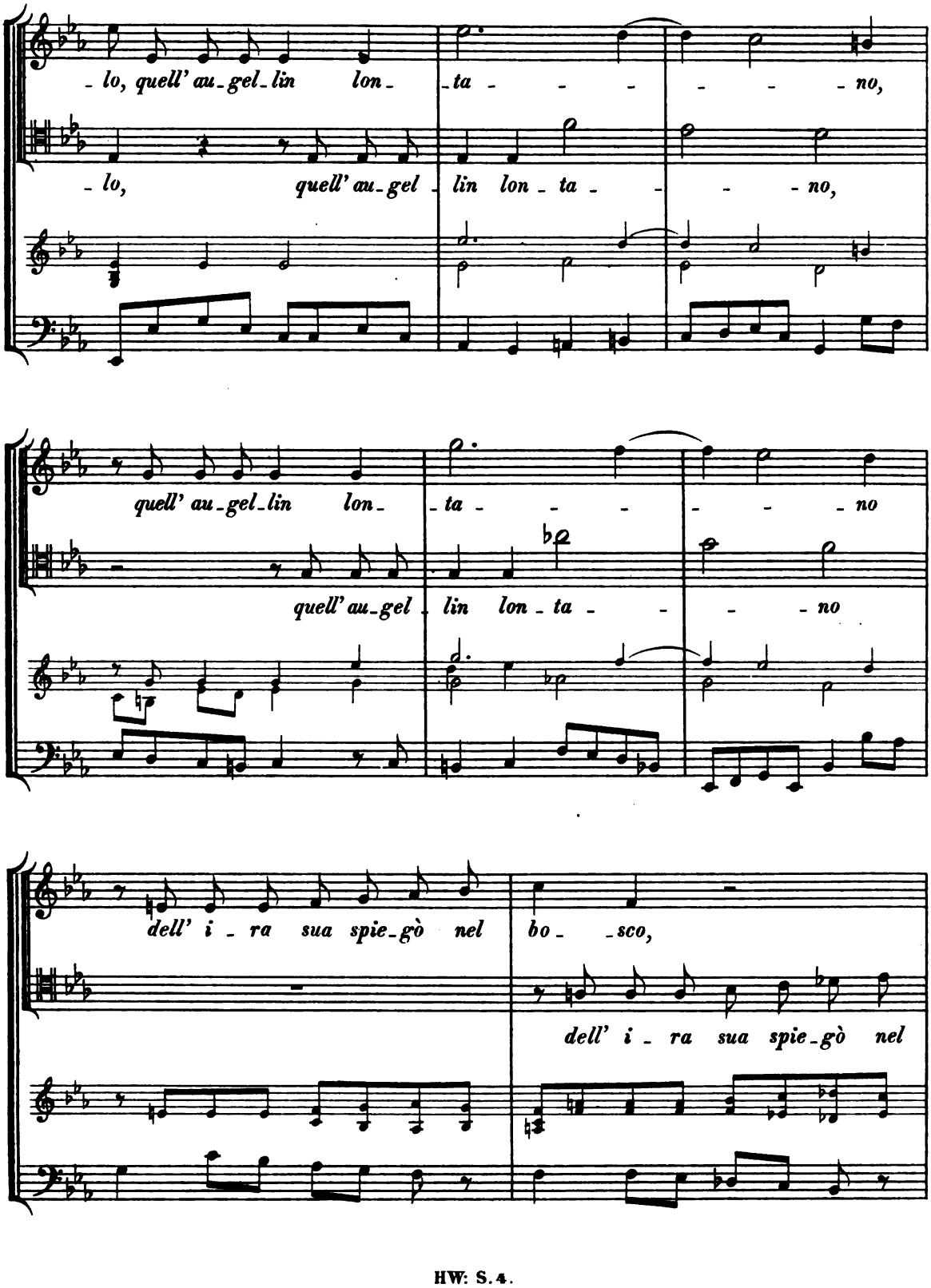

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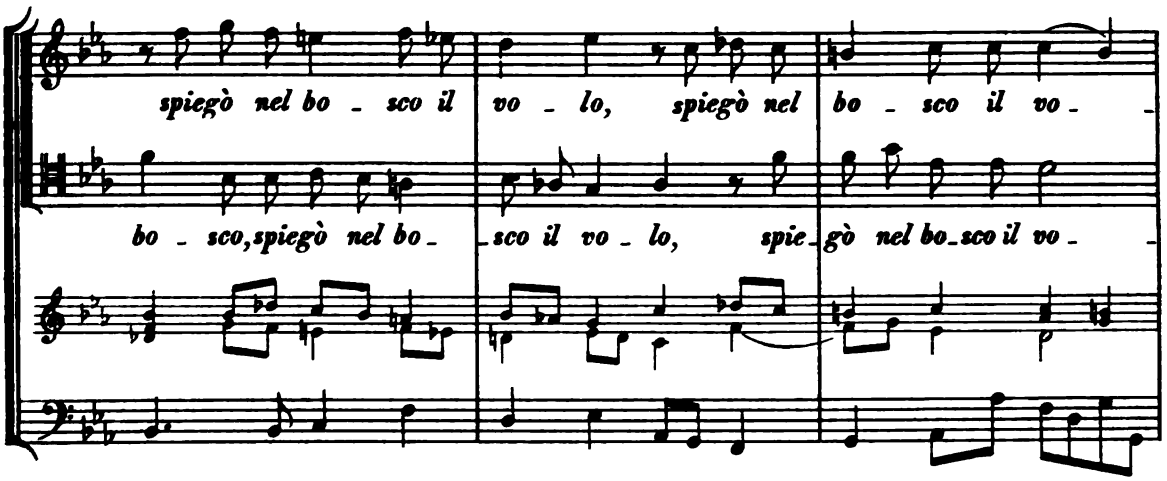

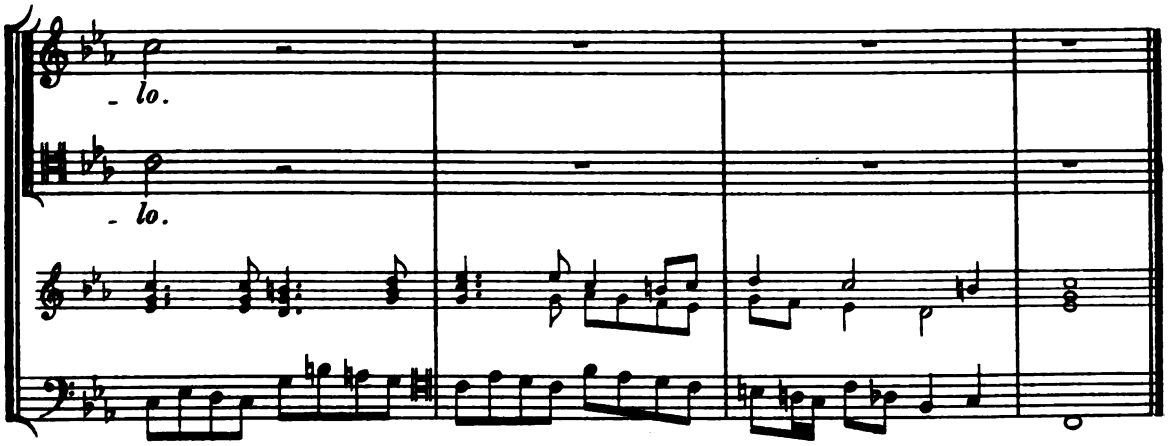

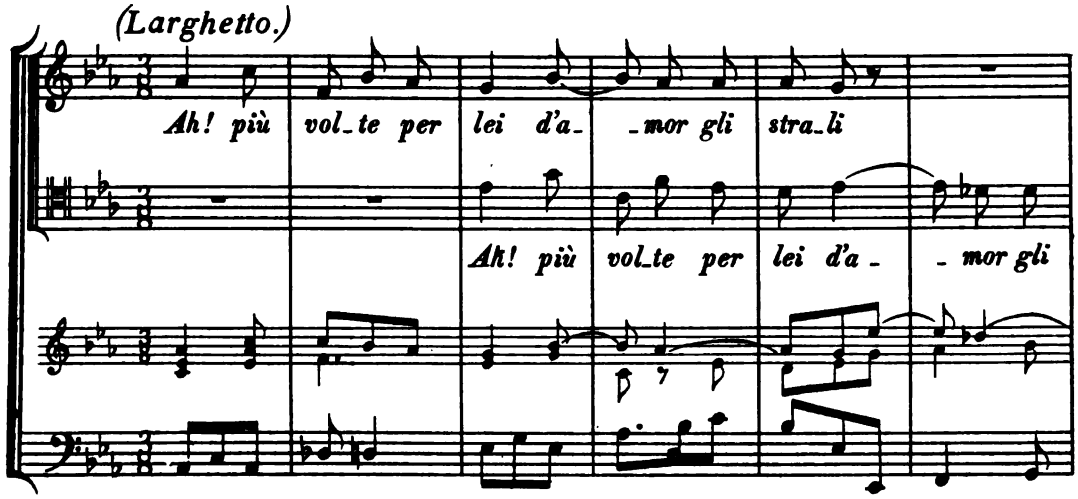

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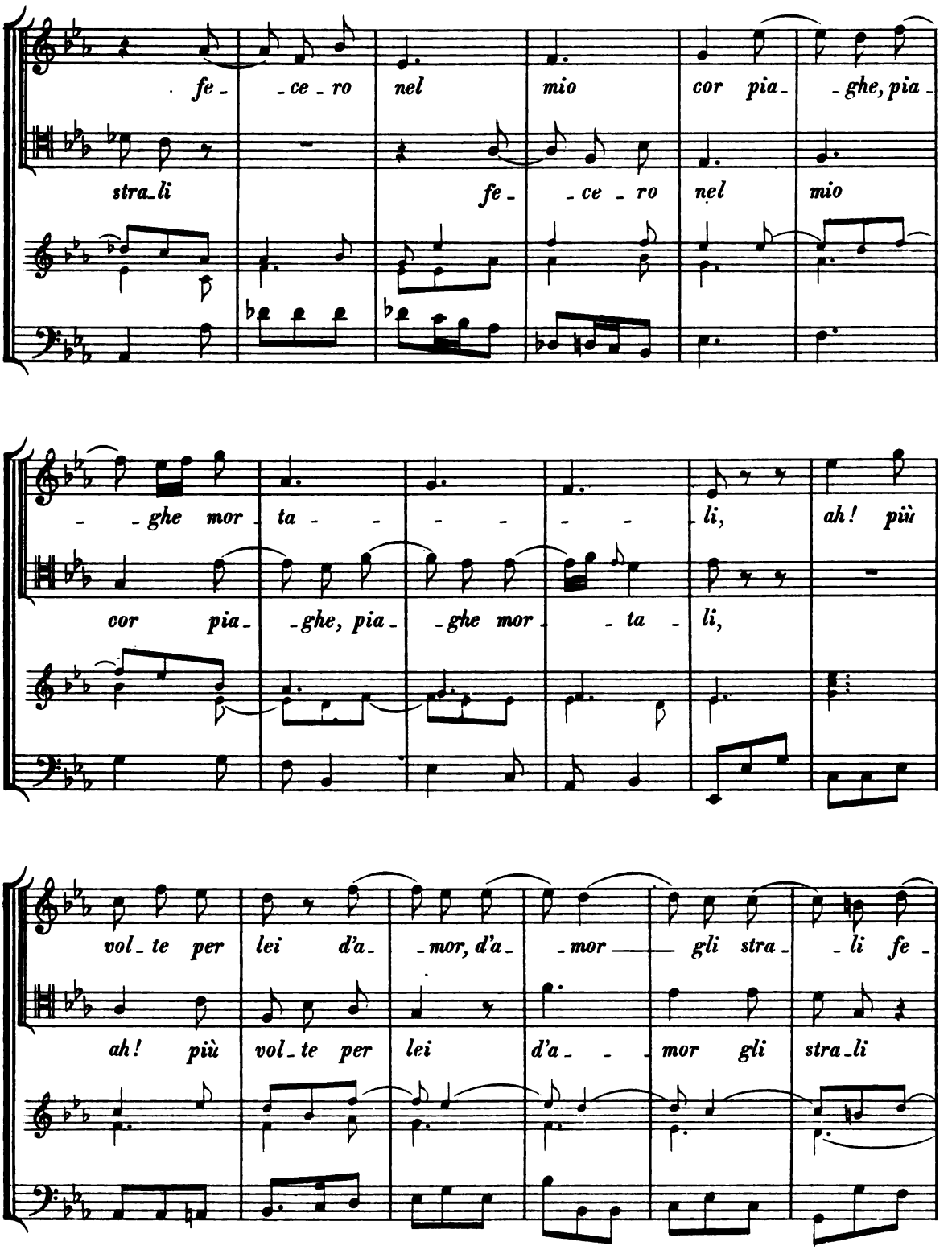

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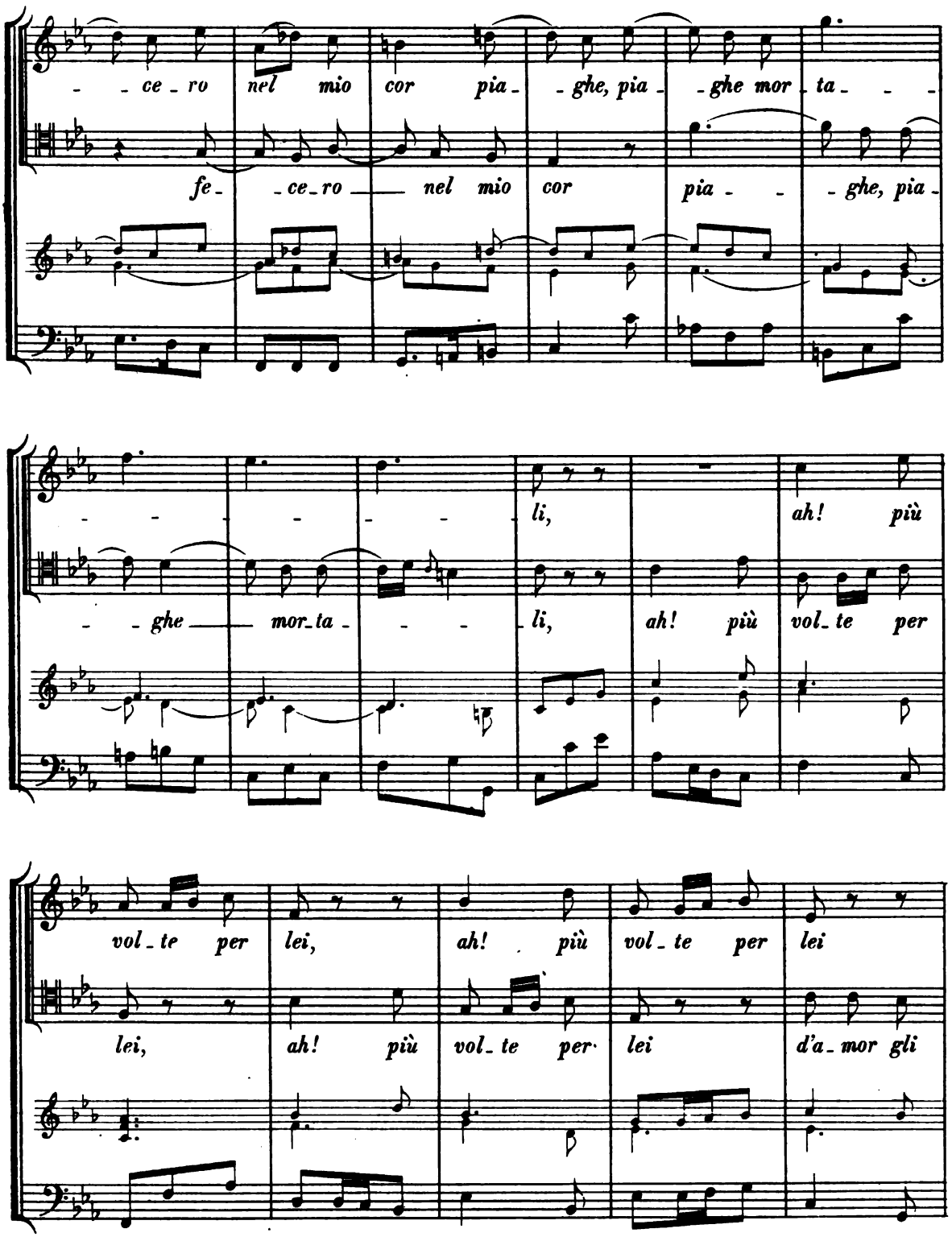

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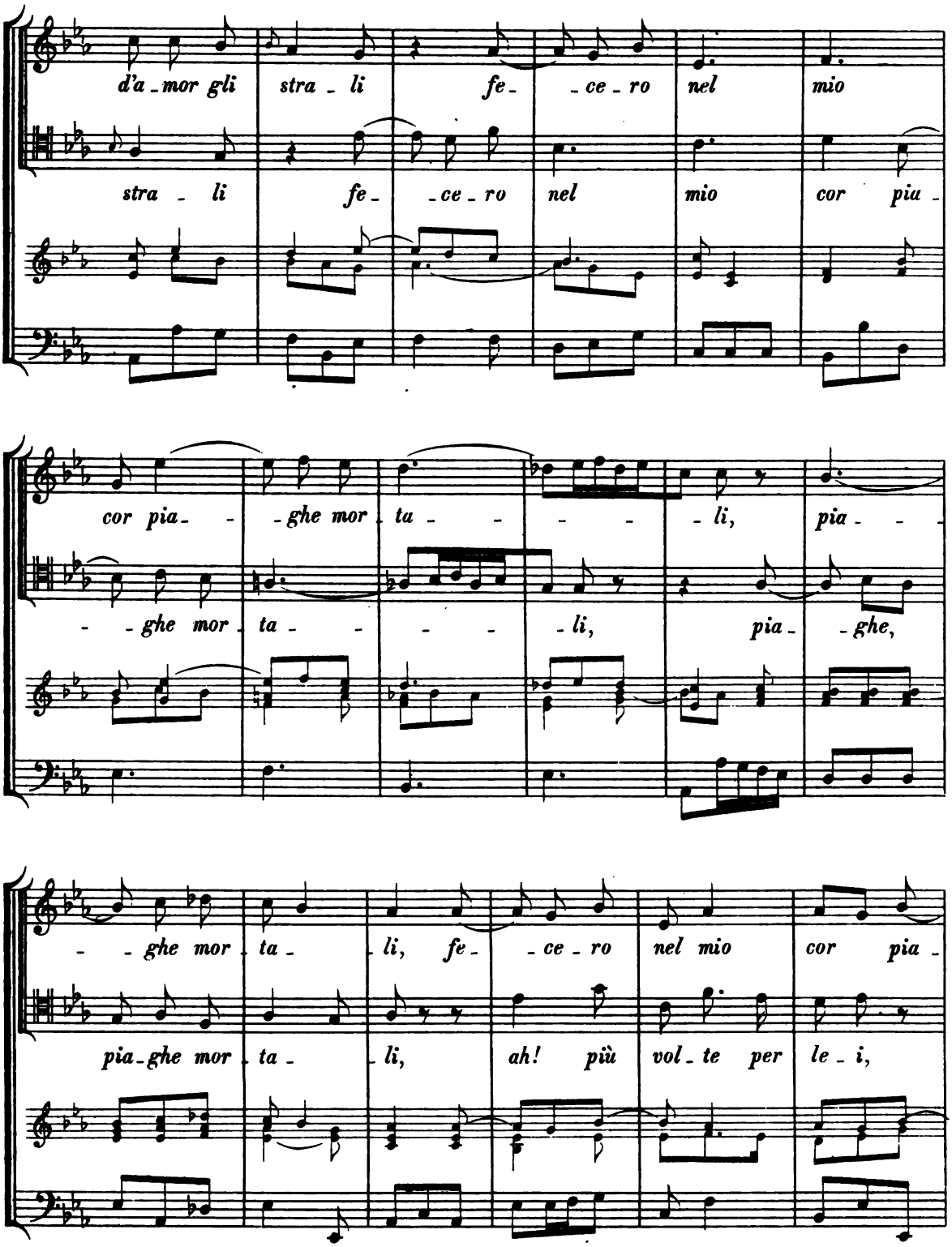

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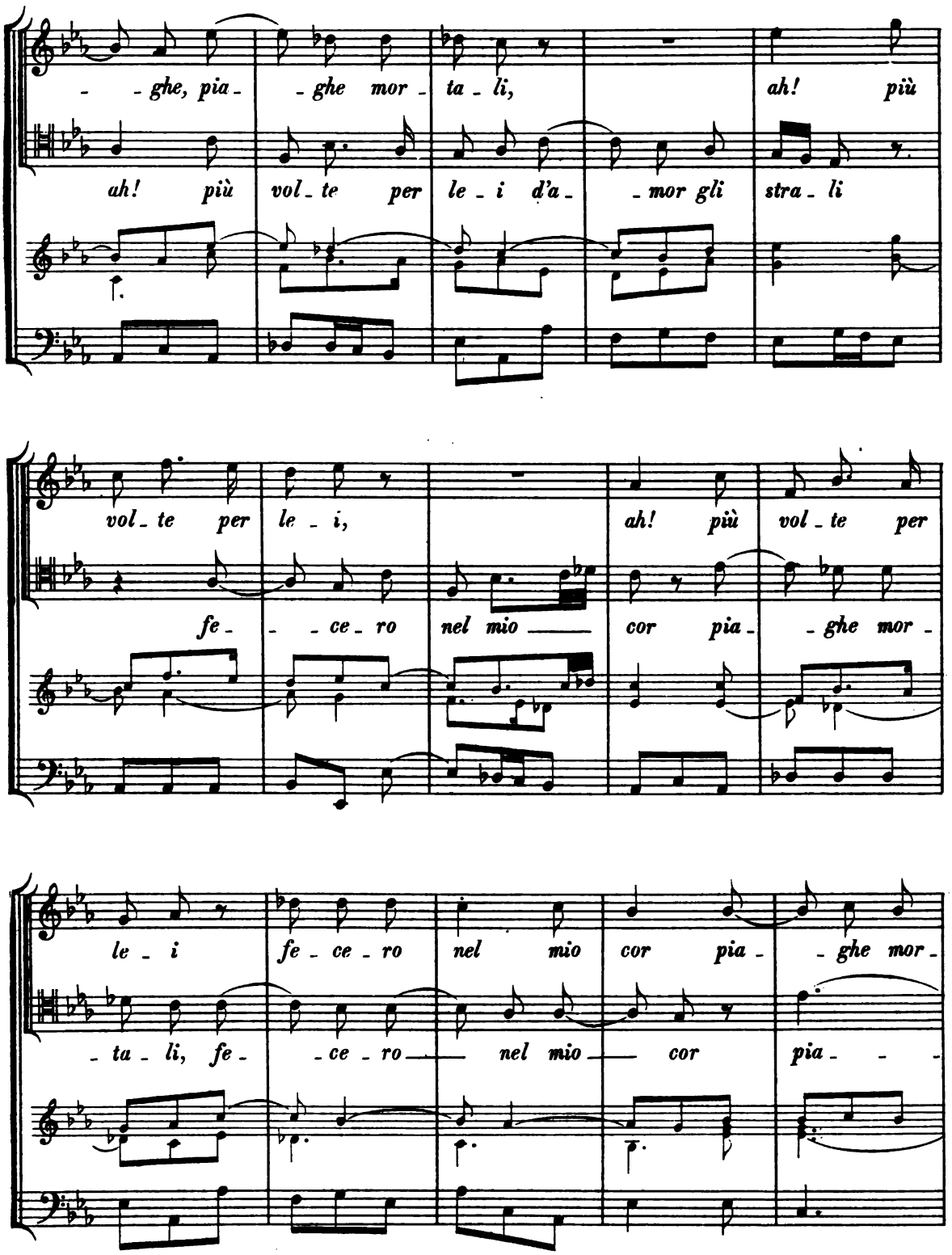

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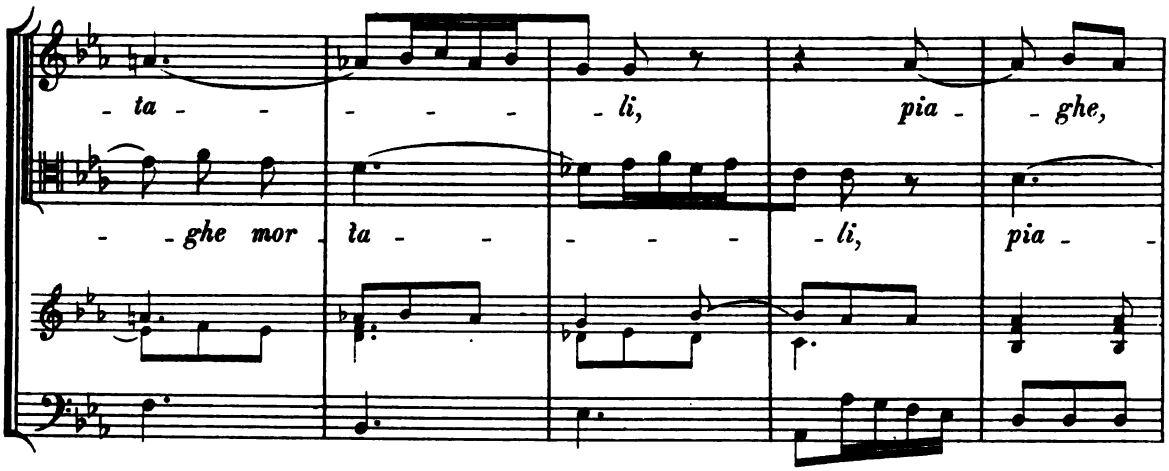

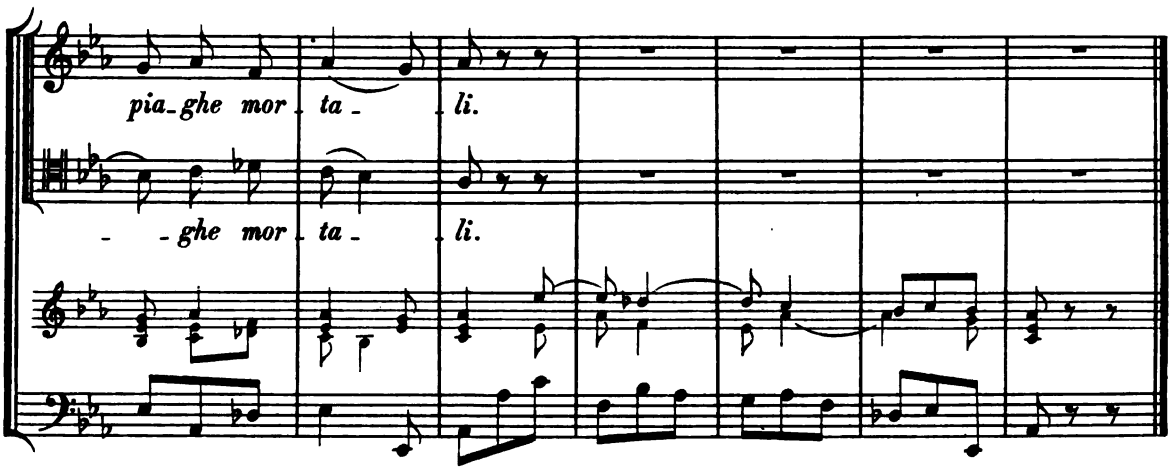

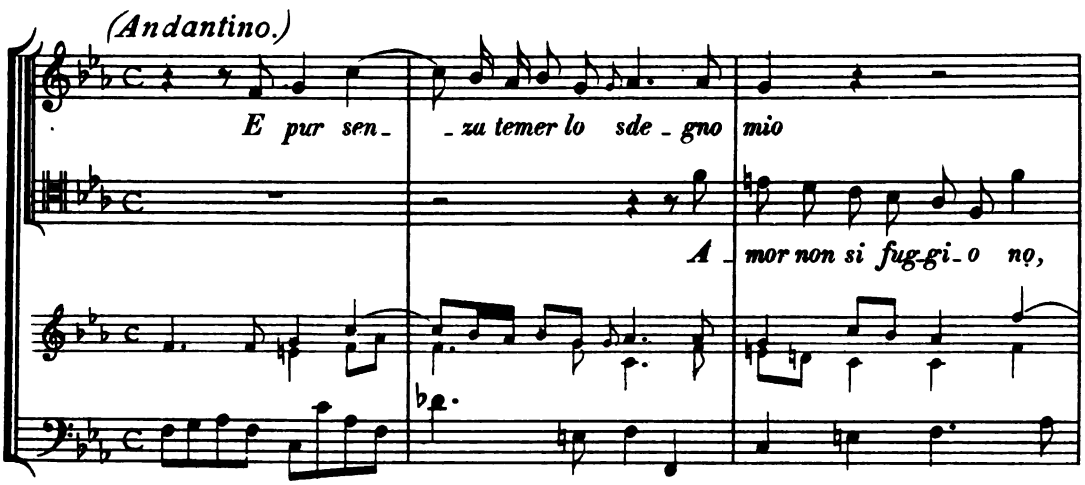

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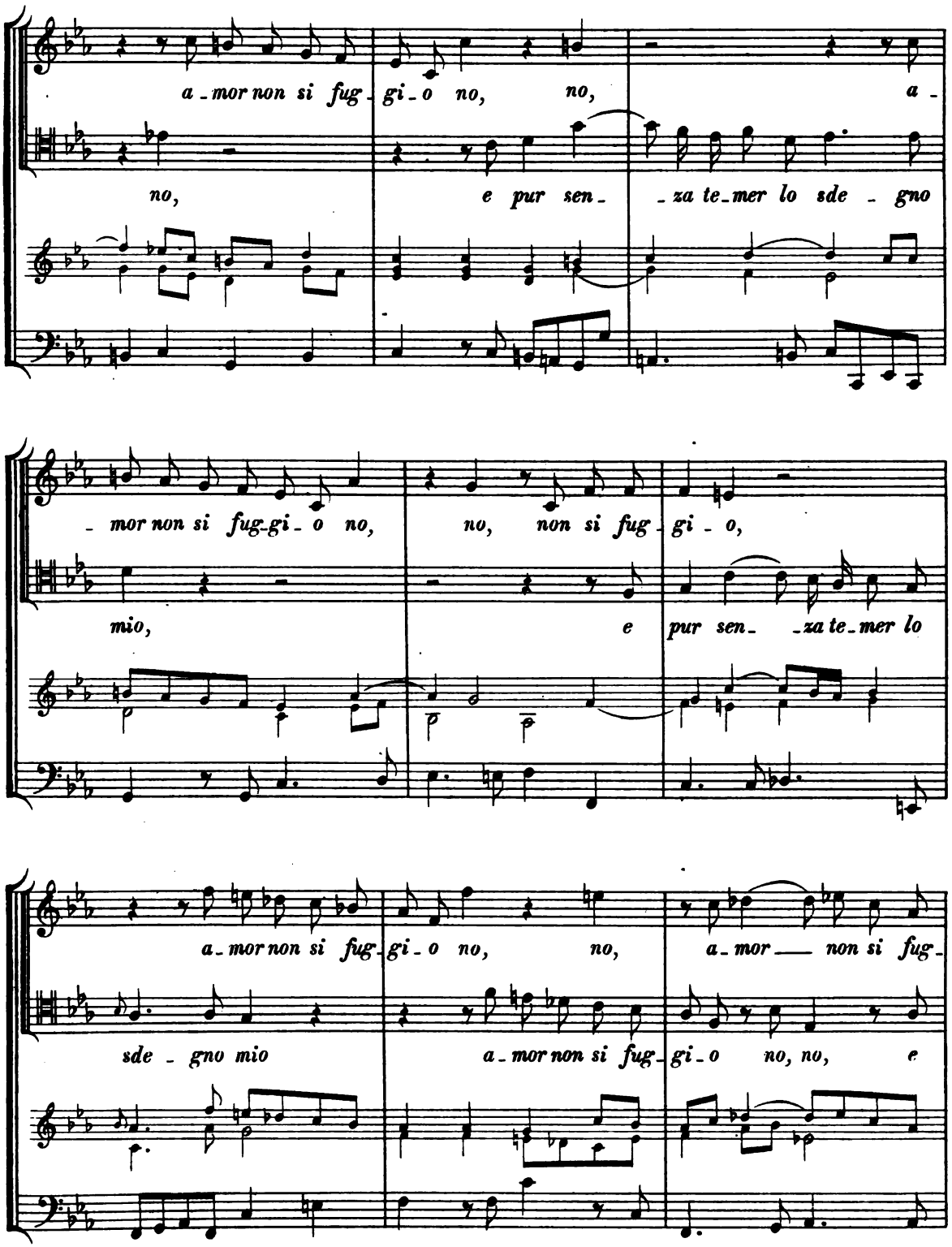

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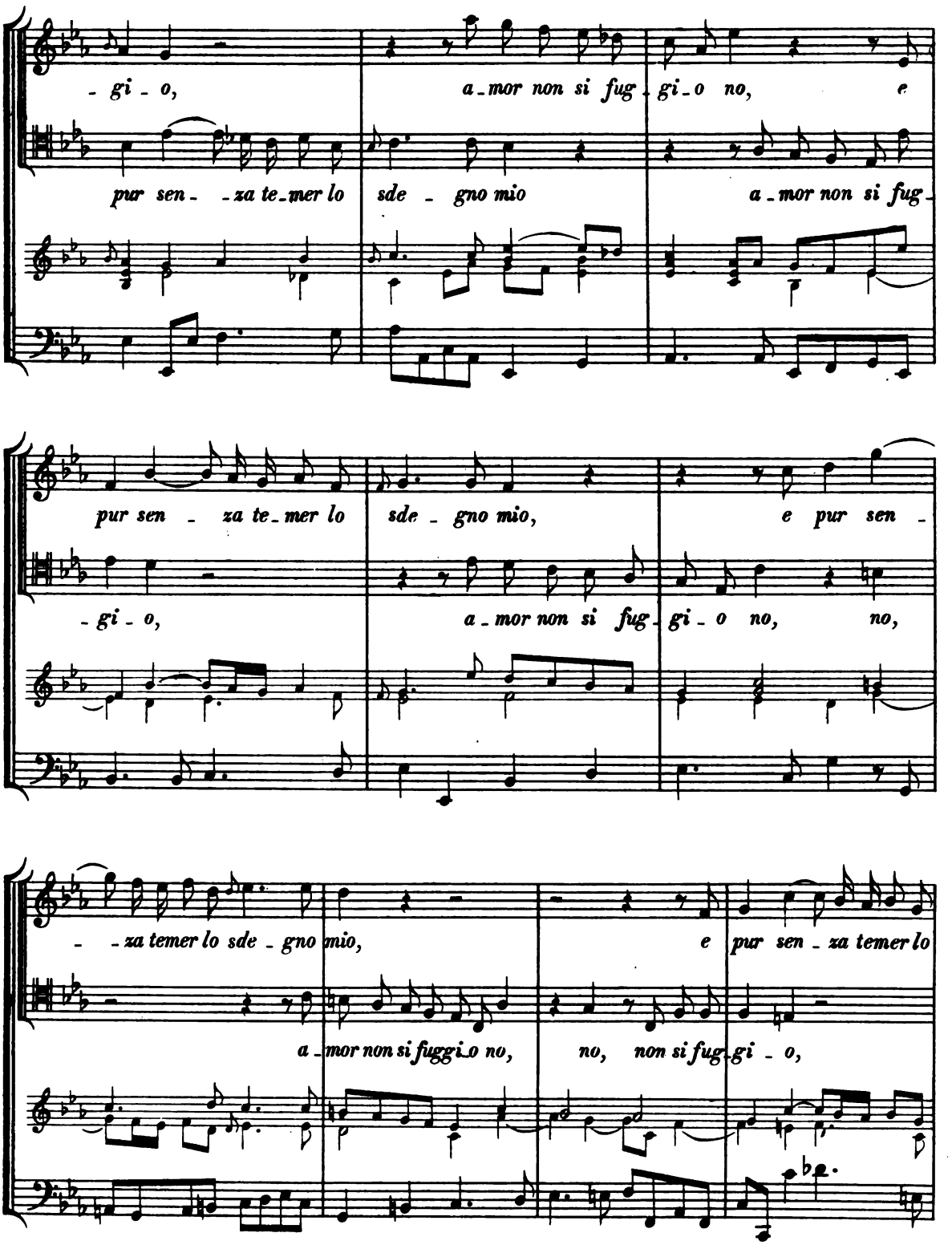

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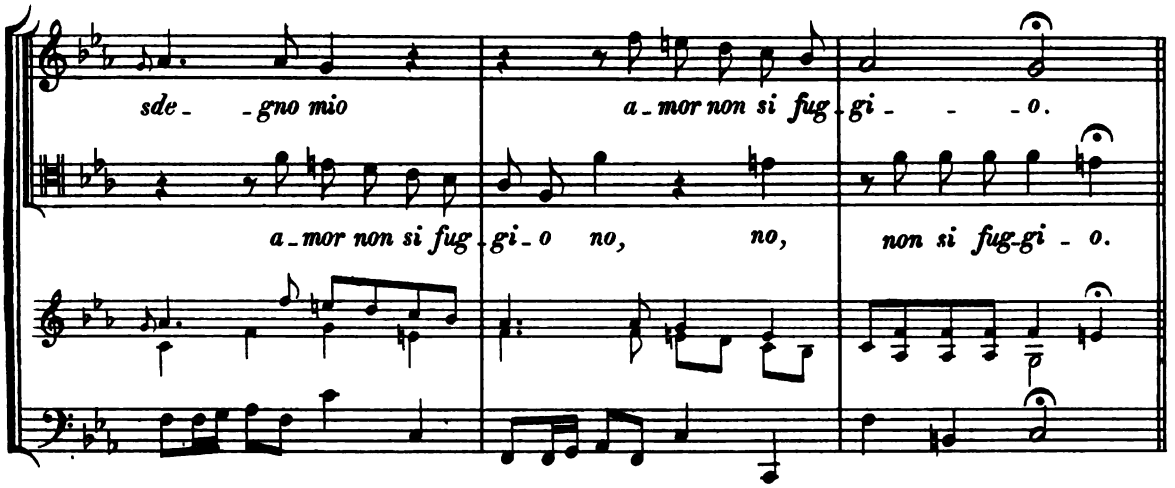

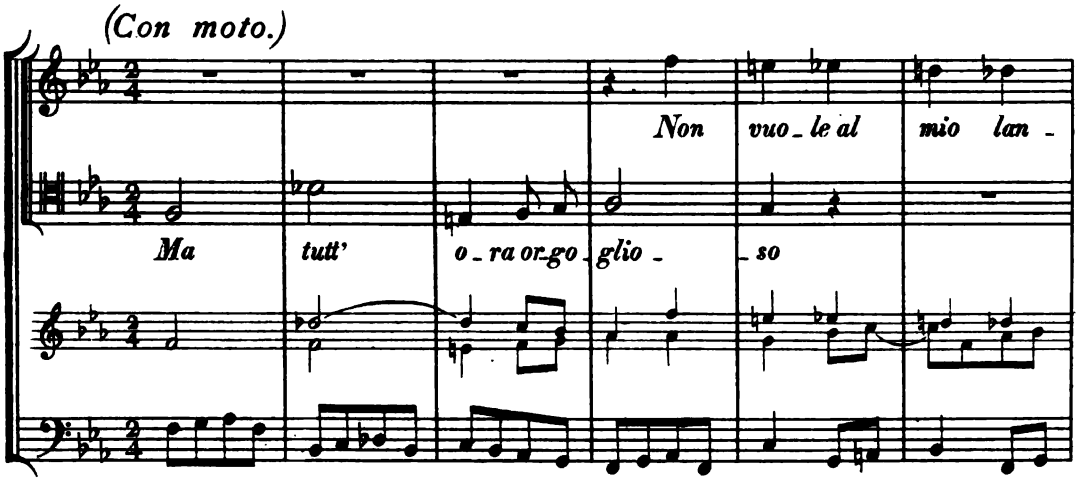

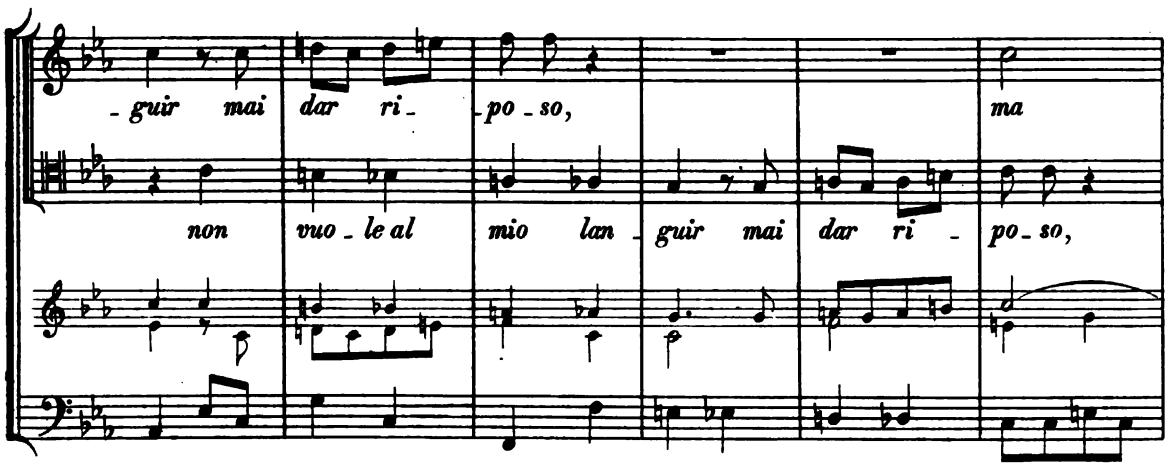

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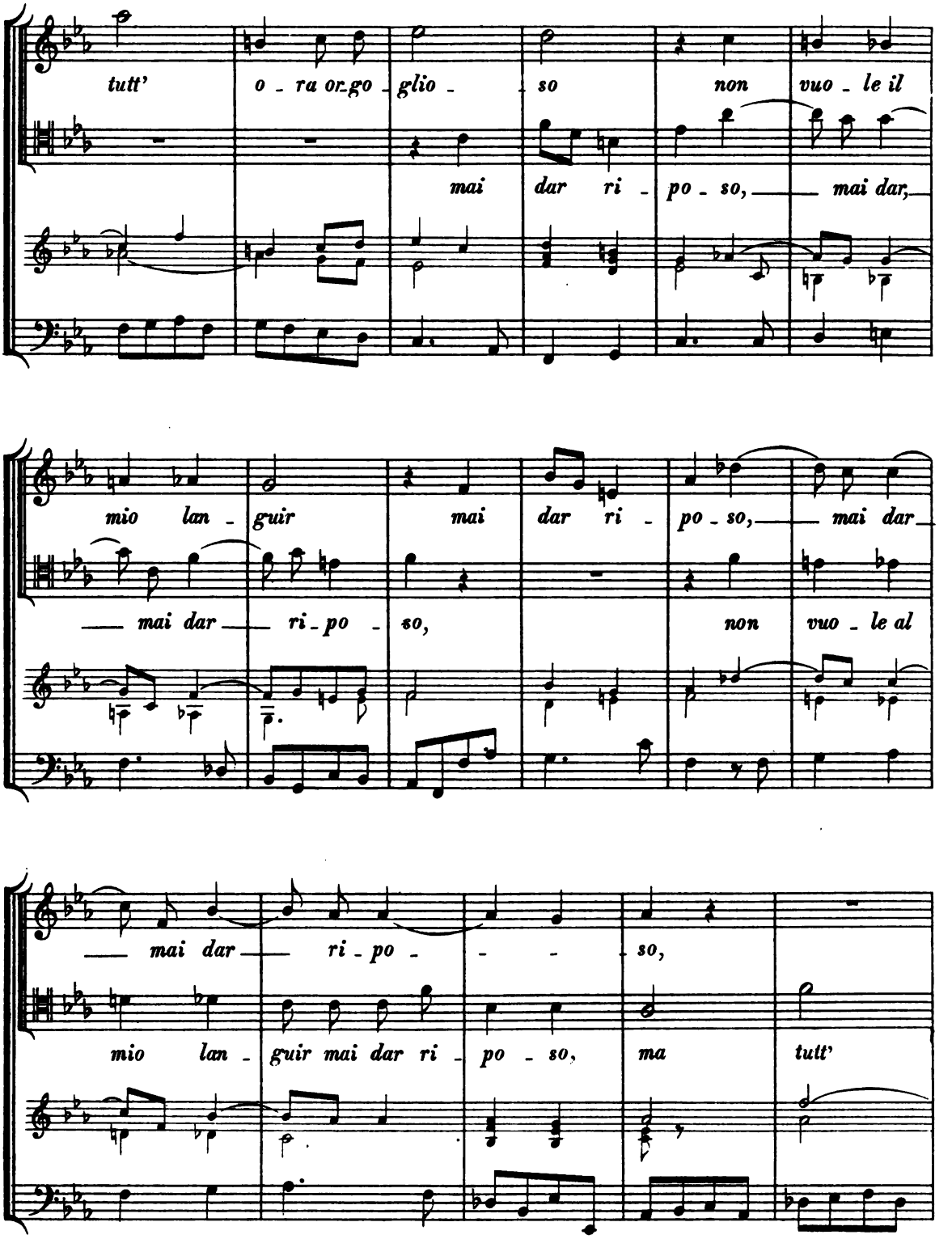

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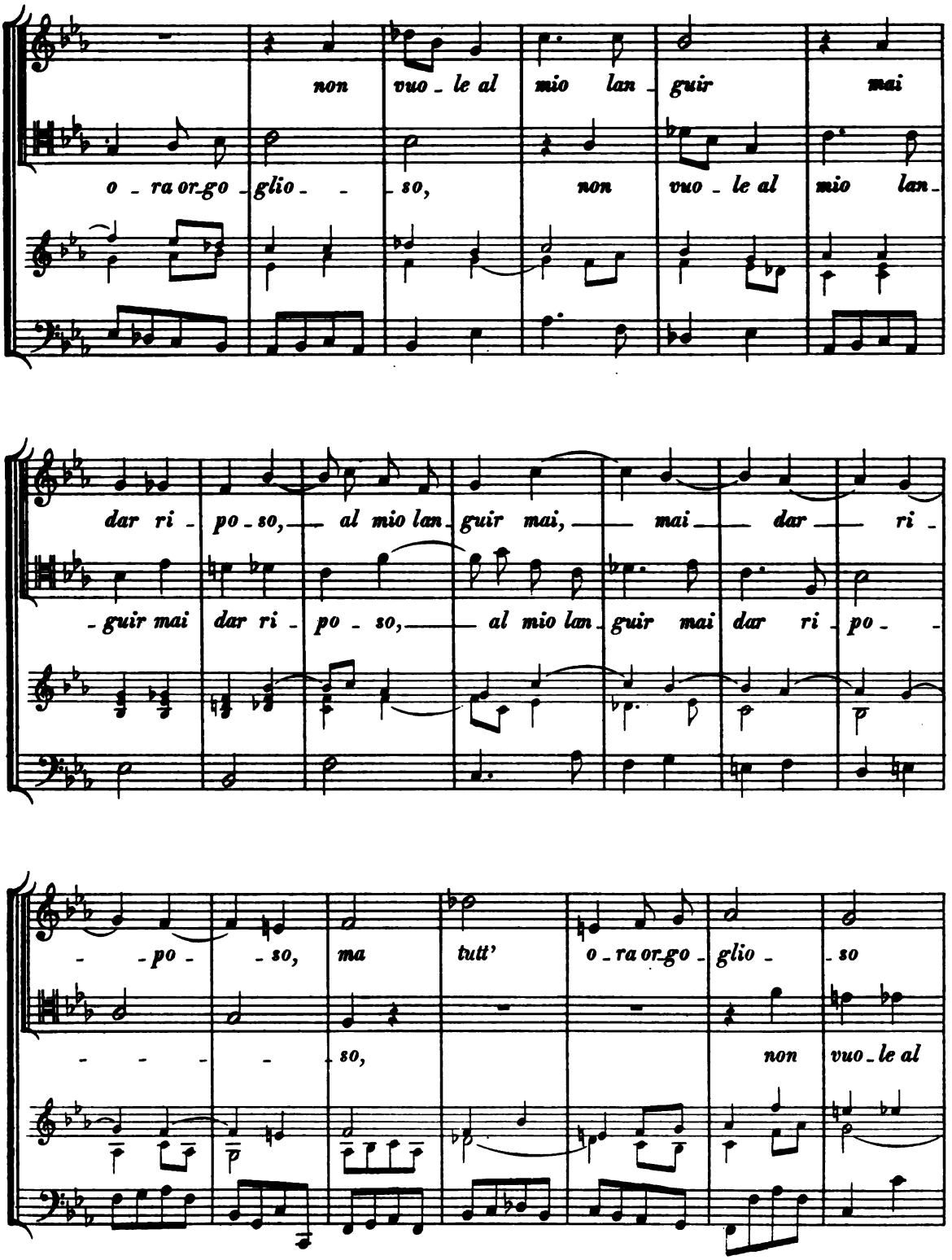

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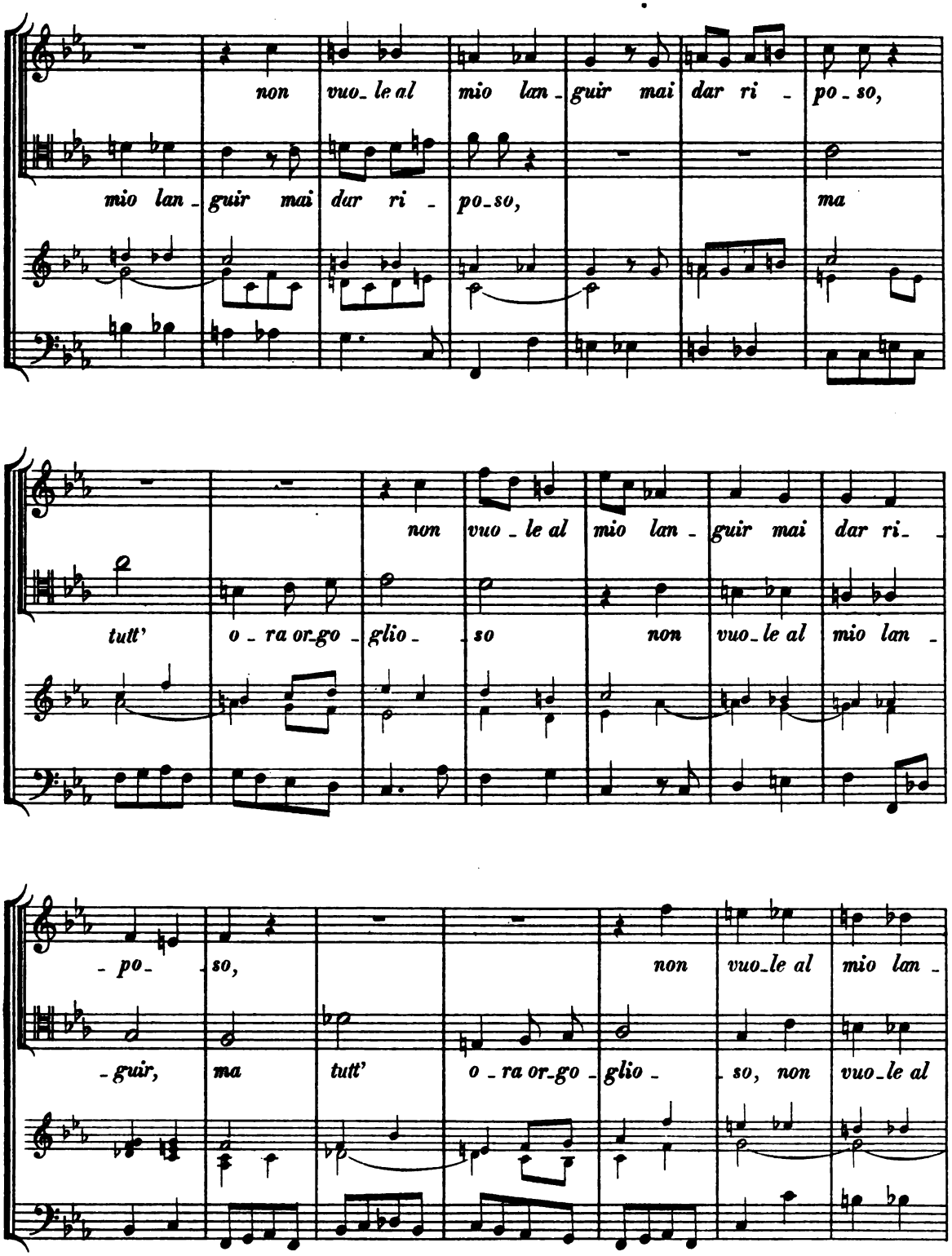

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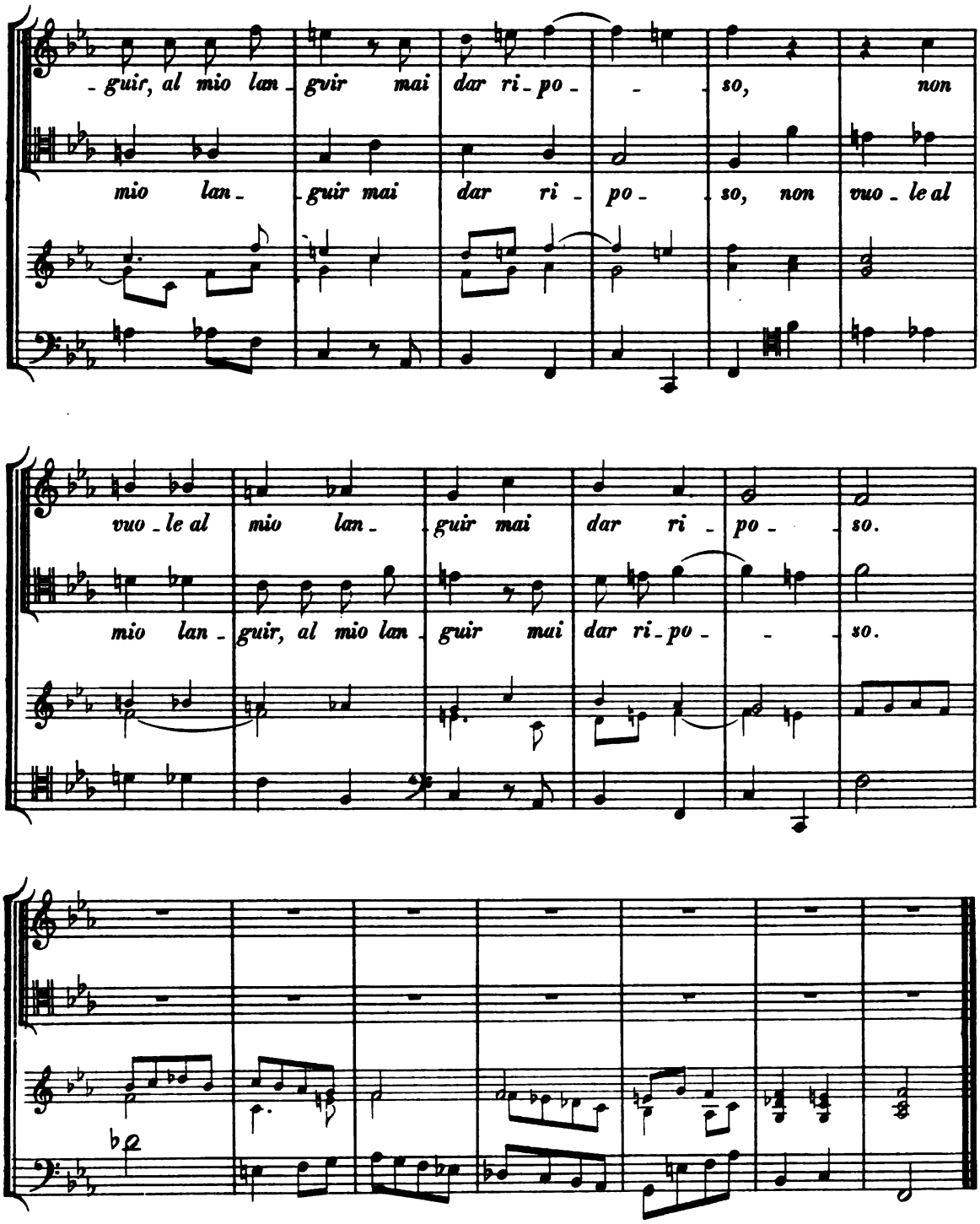

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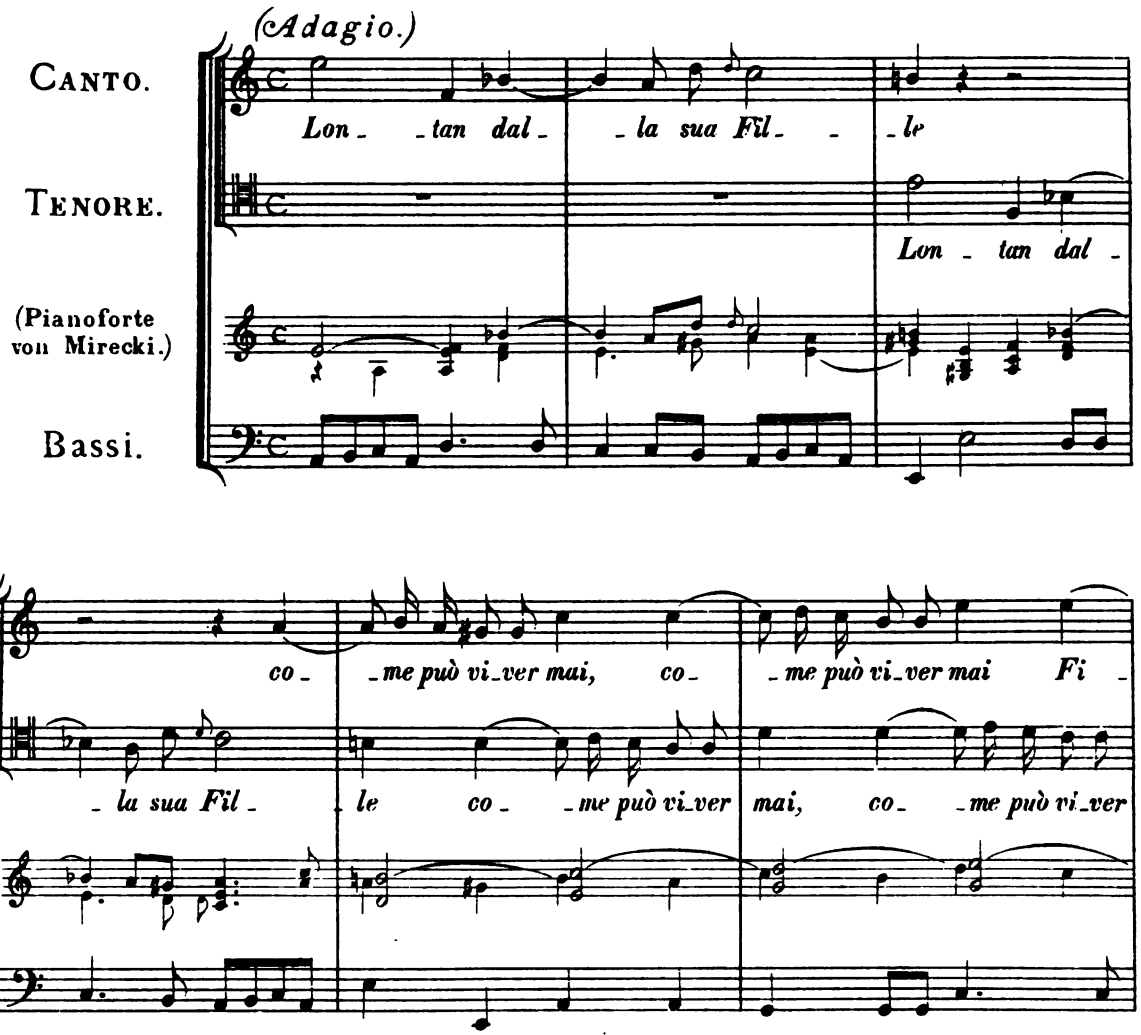
III.

LONTAN DALLA SUA FILLE.

Canto e Tenore.



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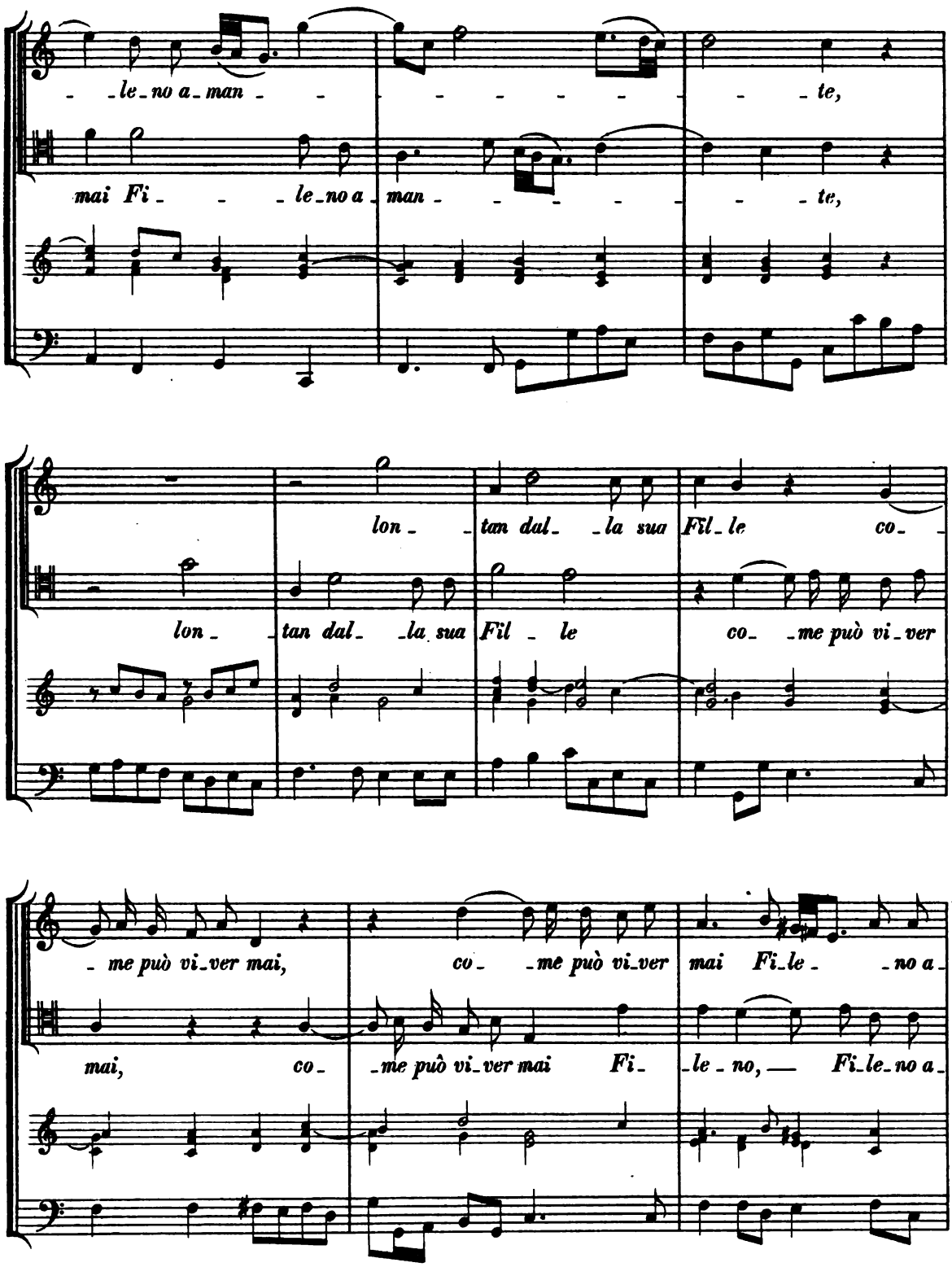

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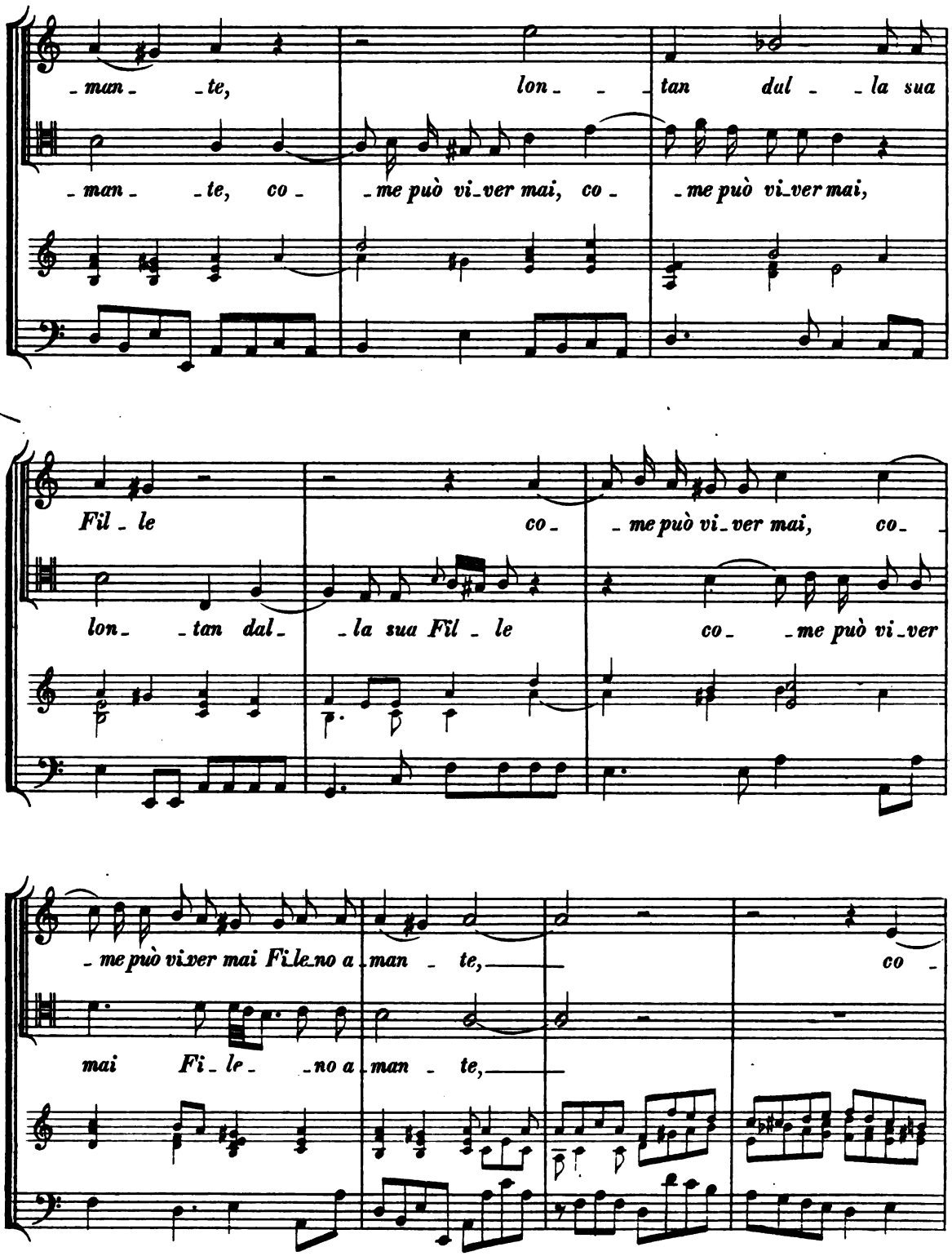

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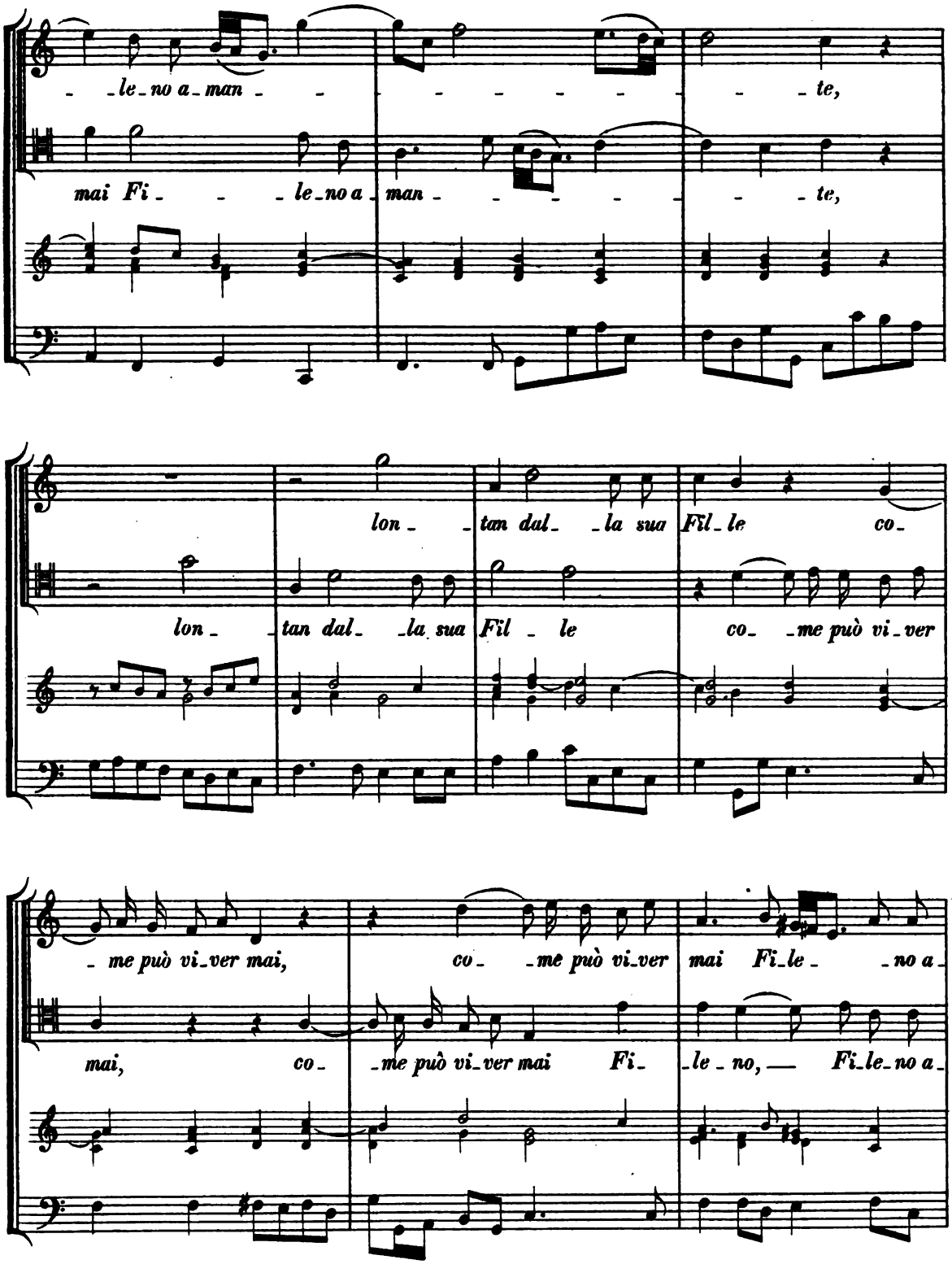

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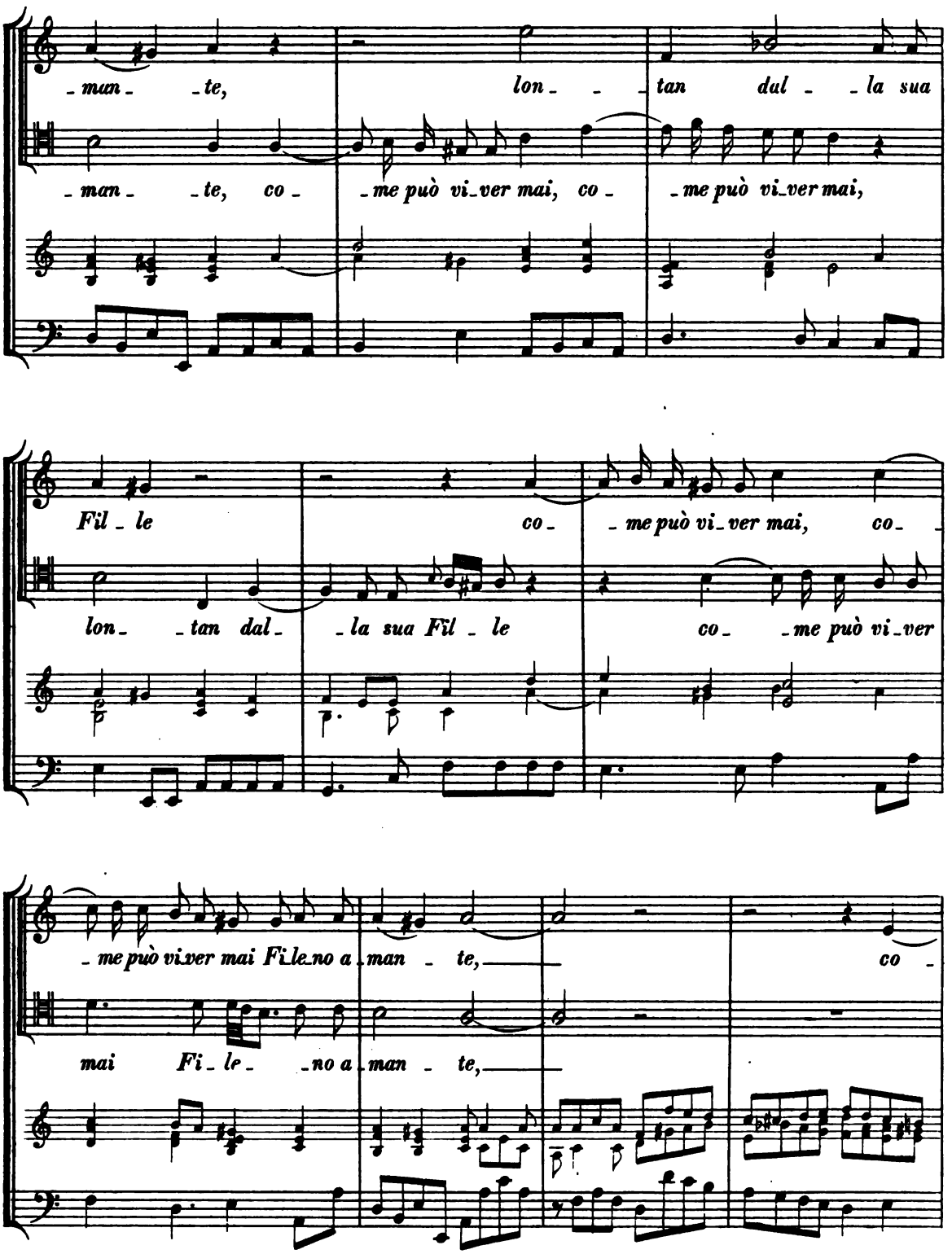

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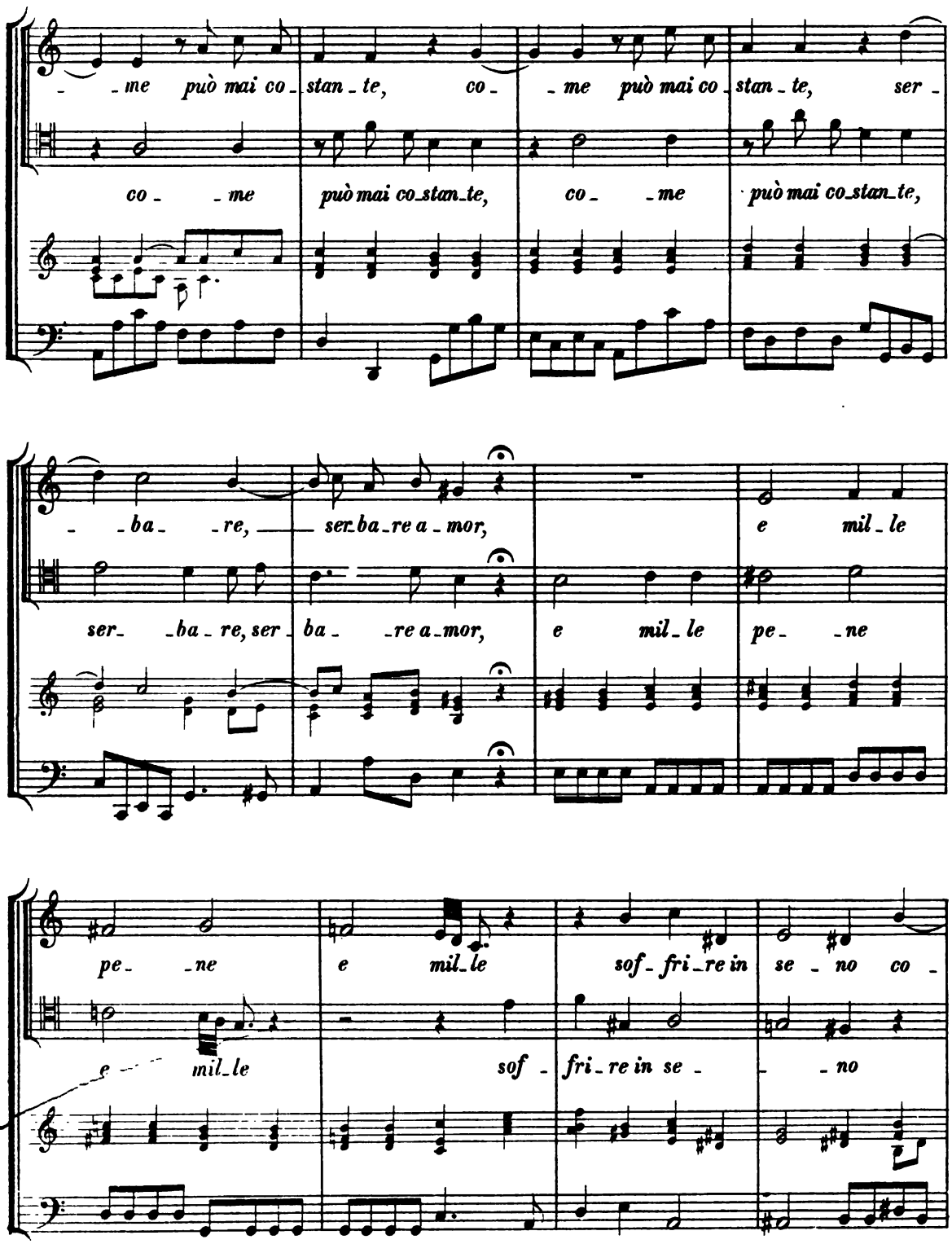

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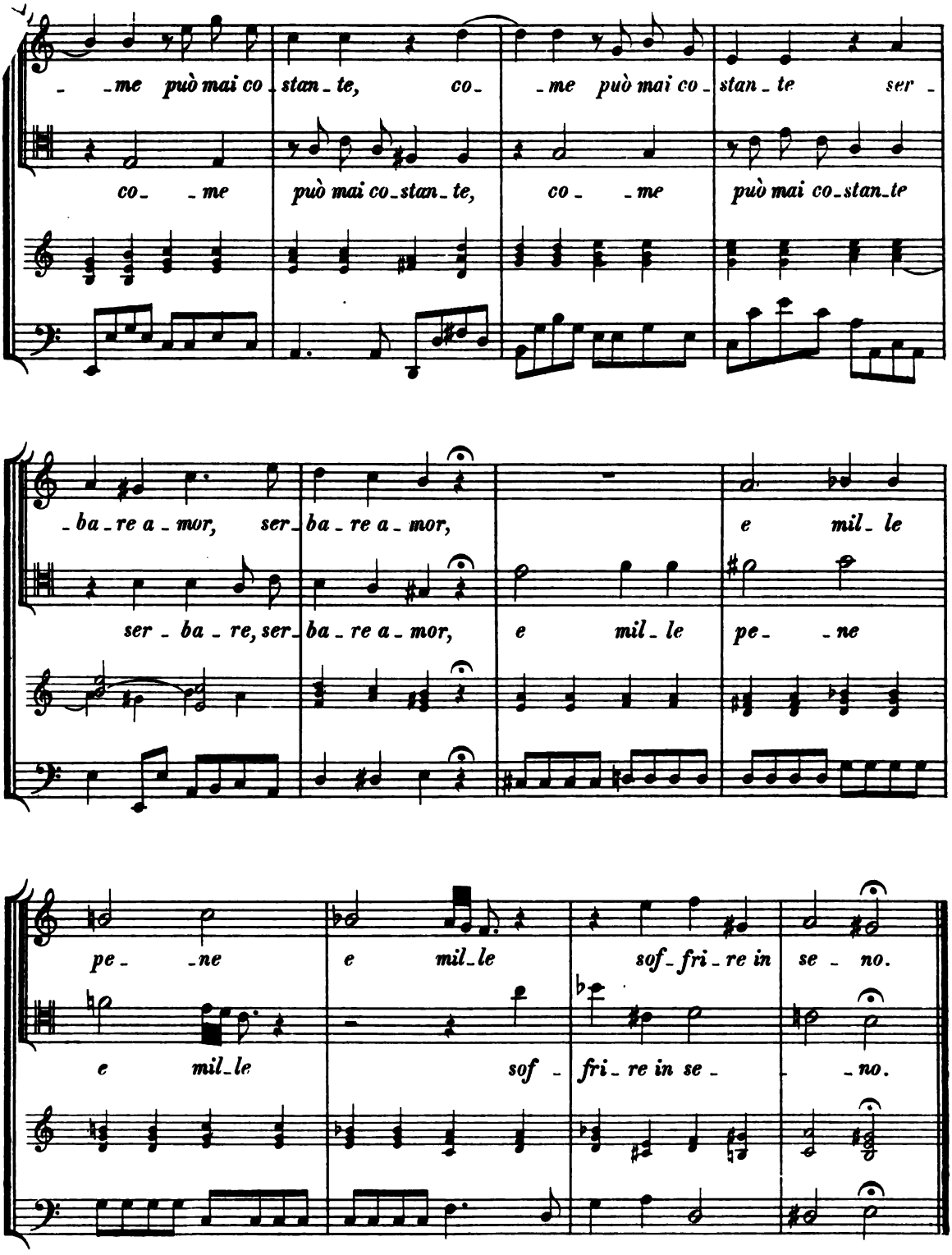

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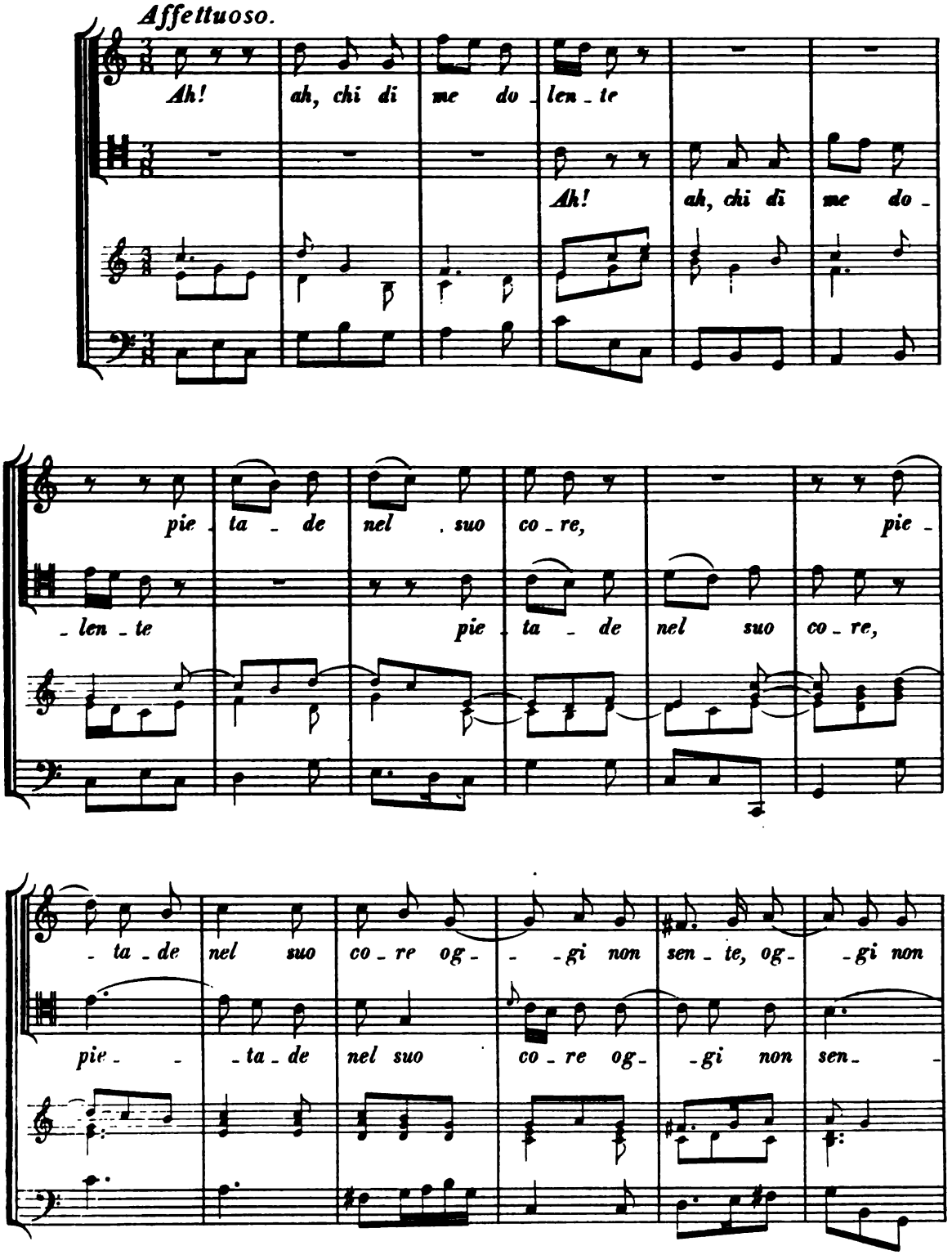

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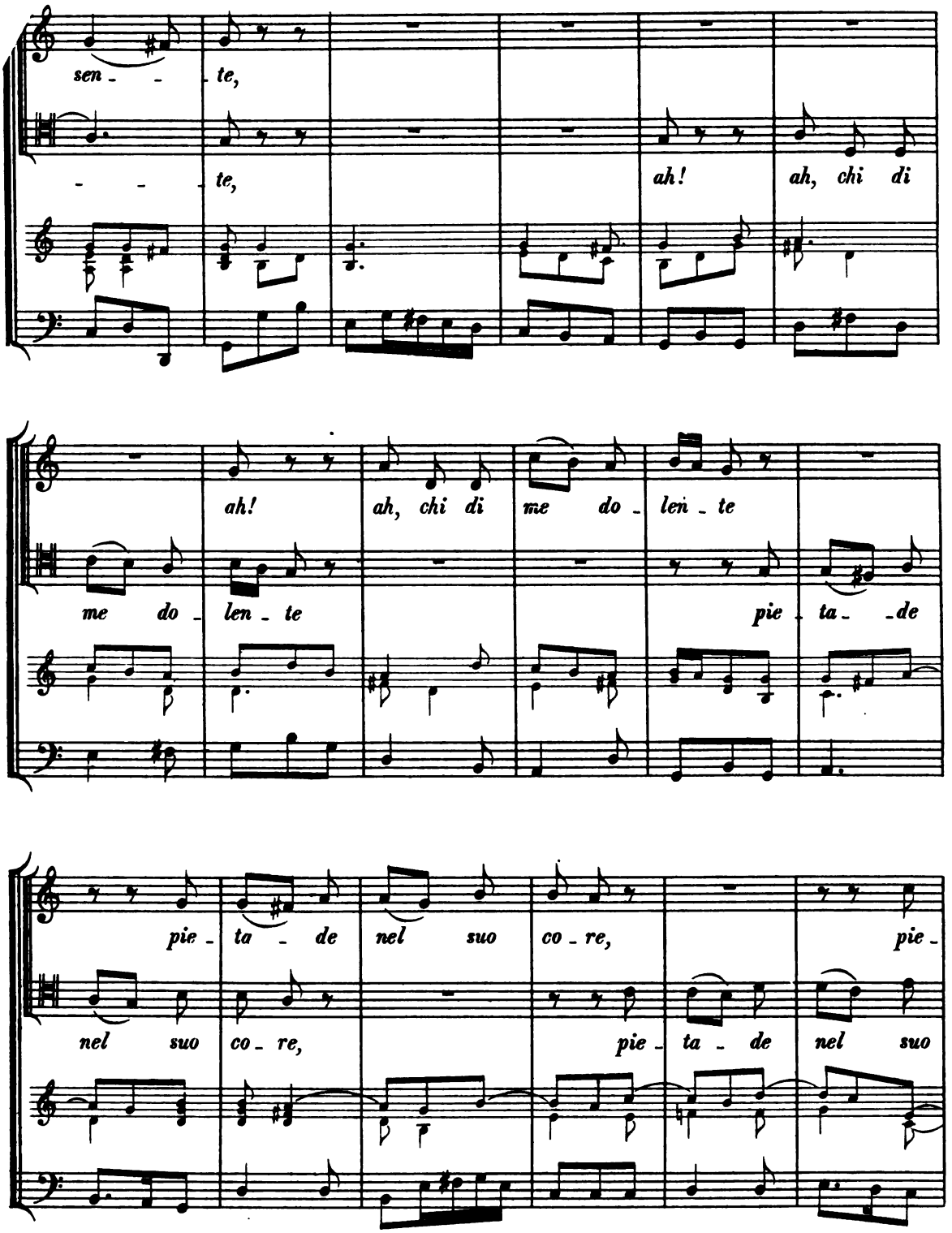

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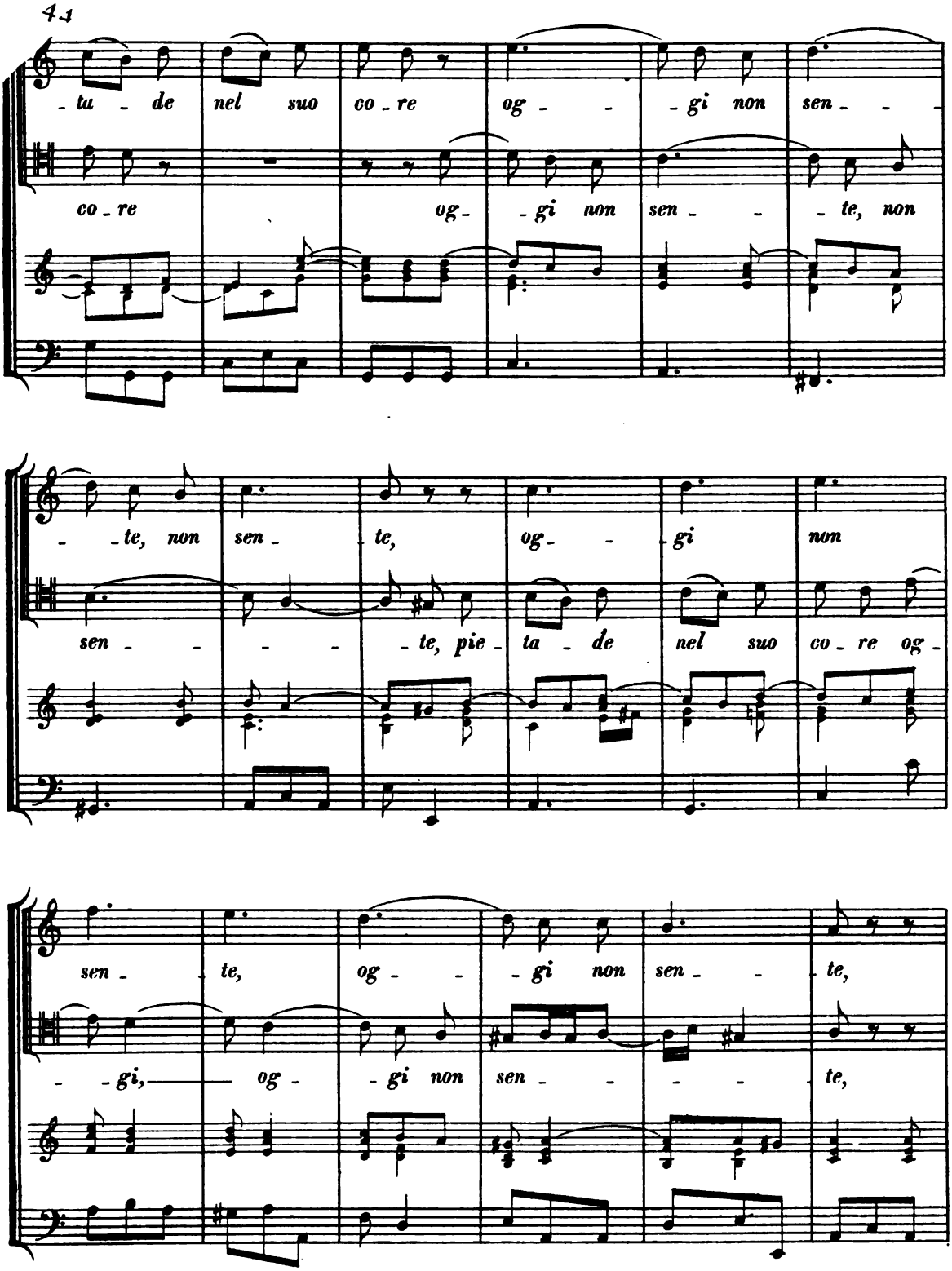

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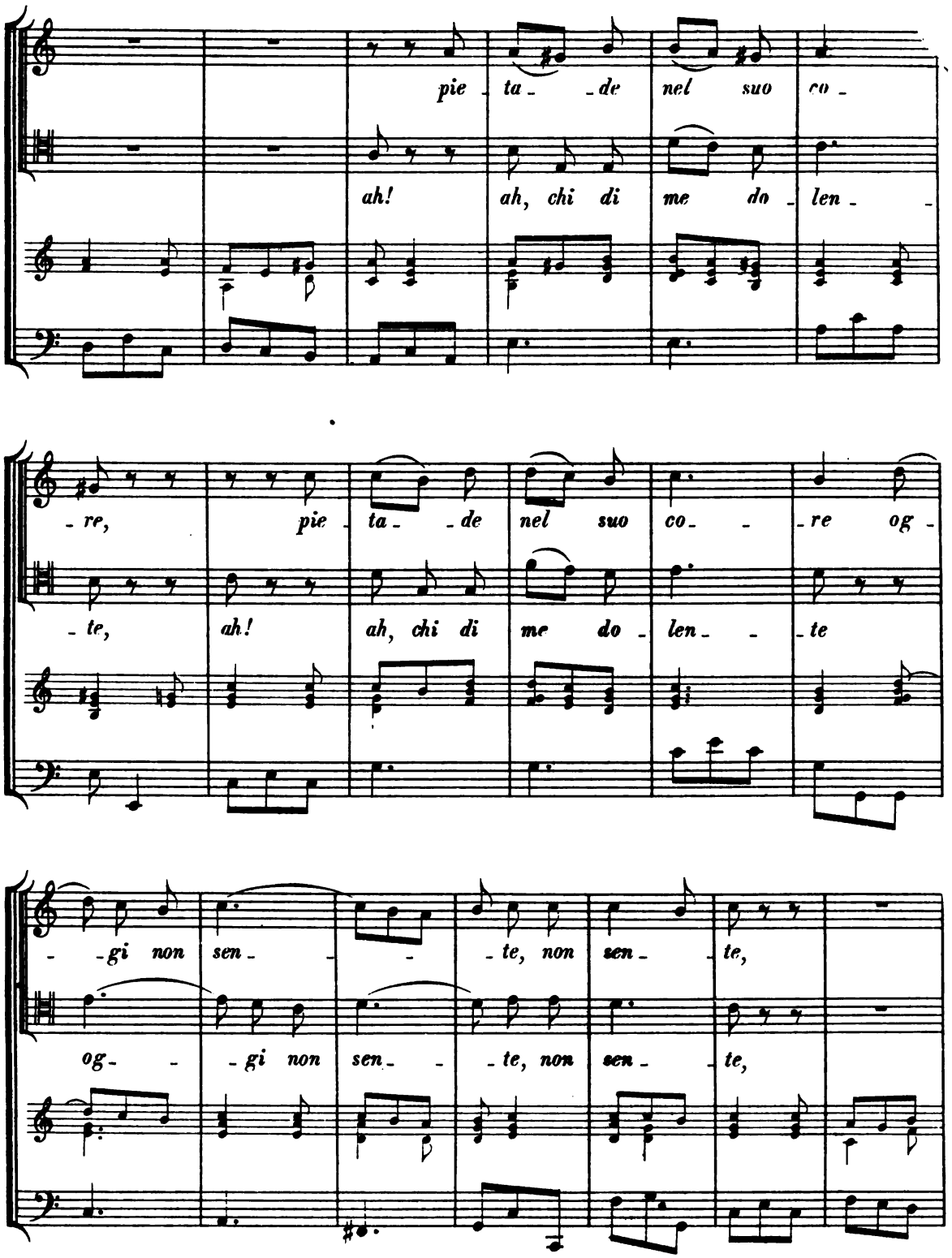

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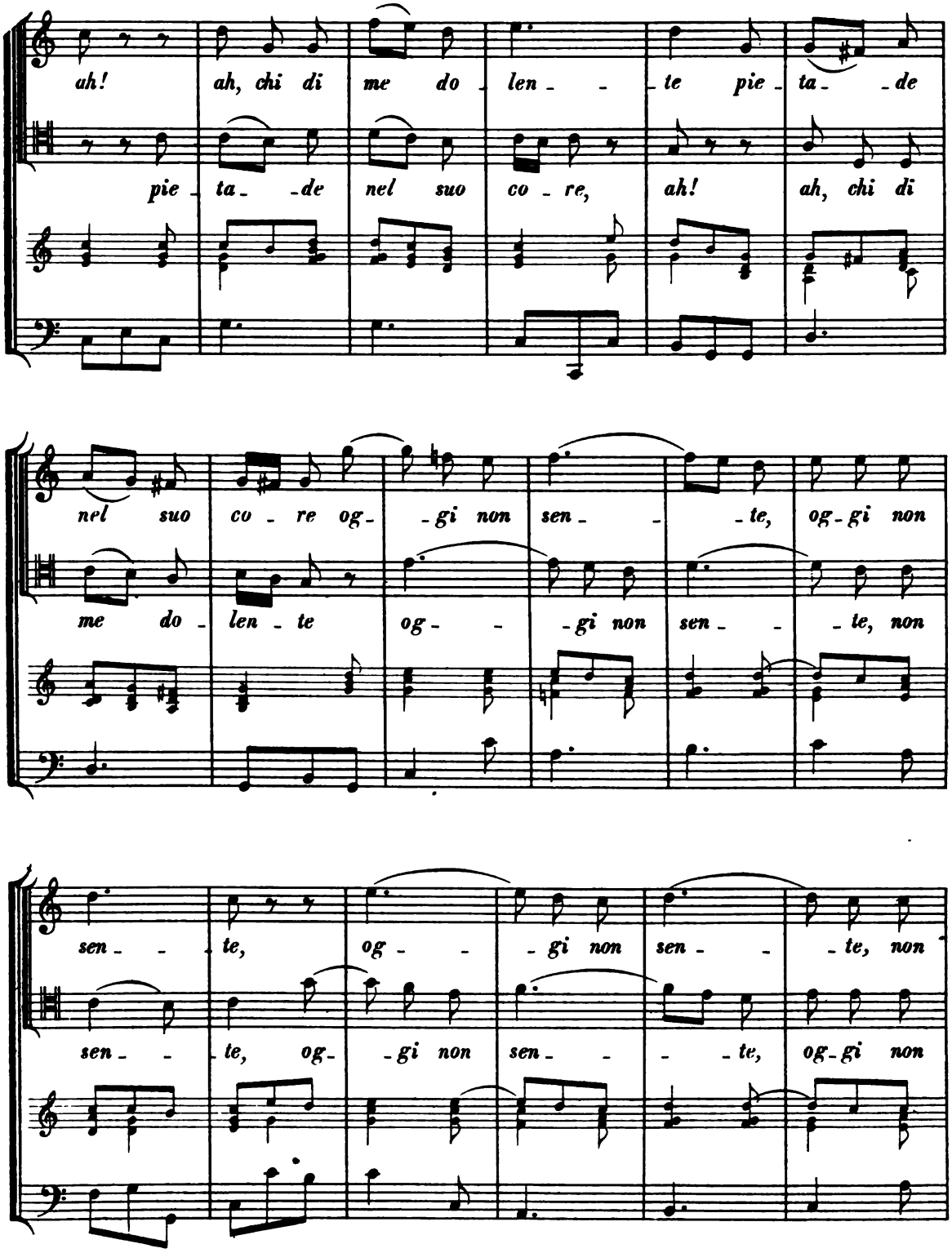

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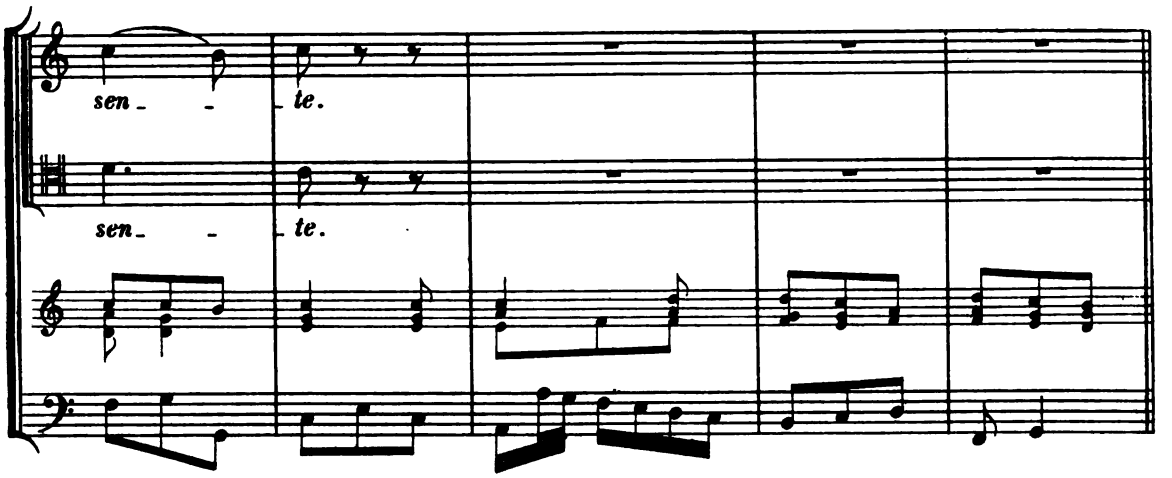

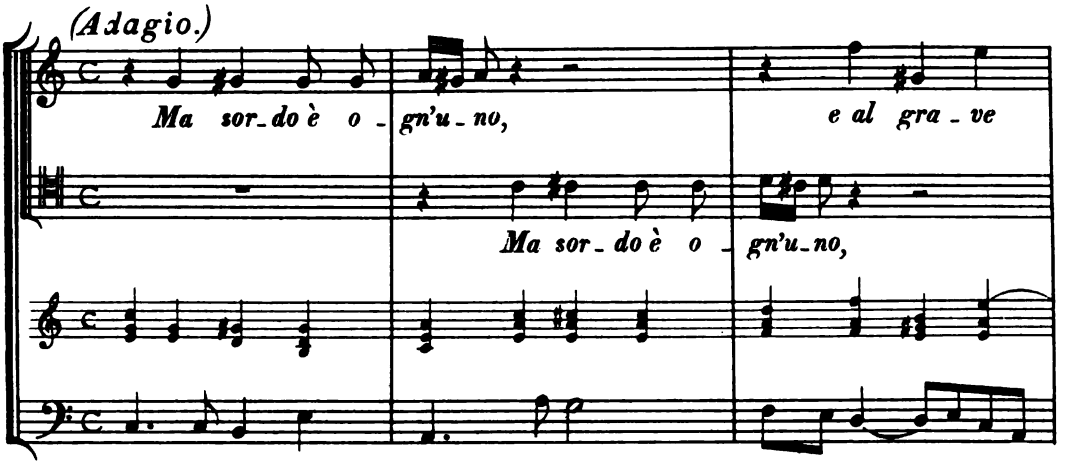

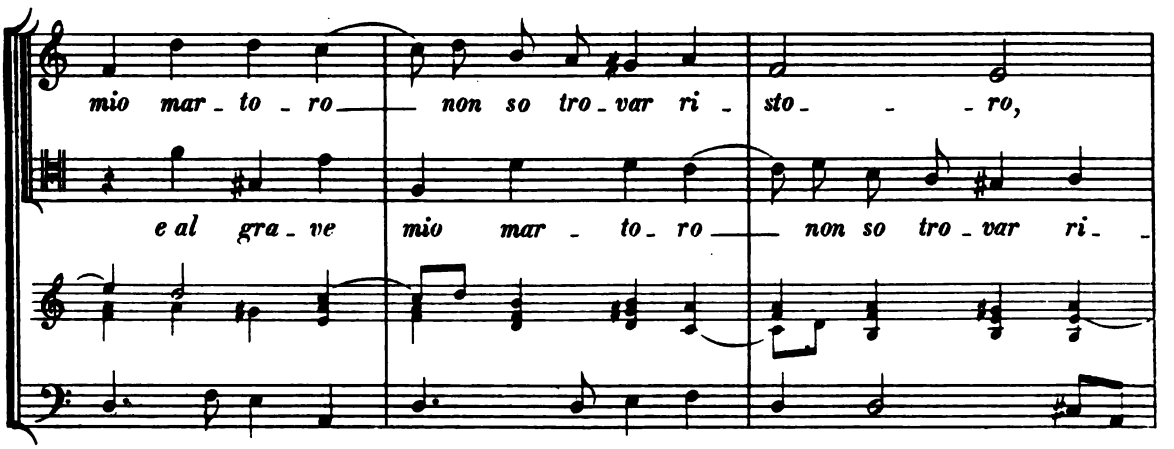

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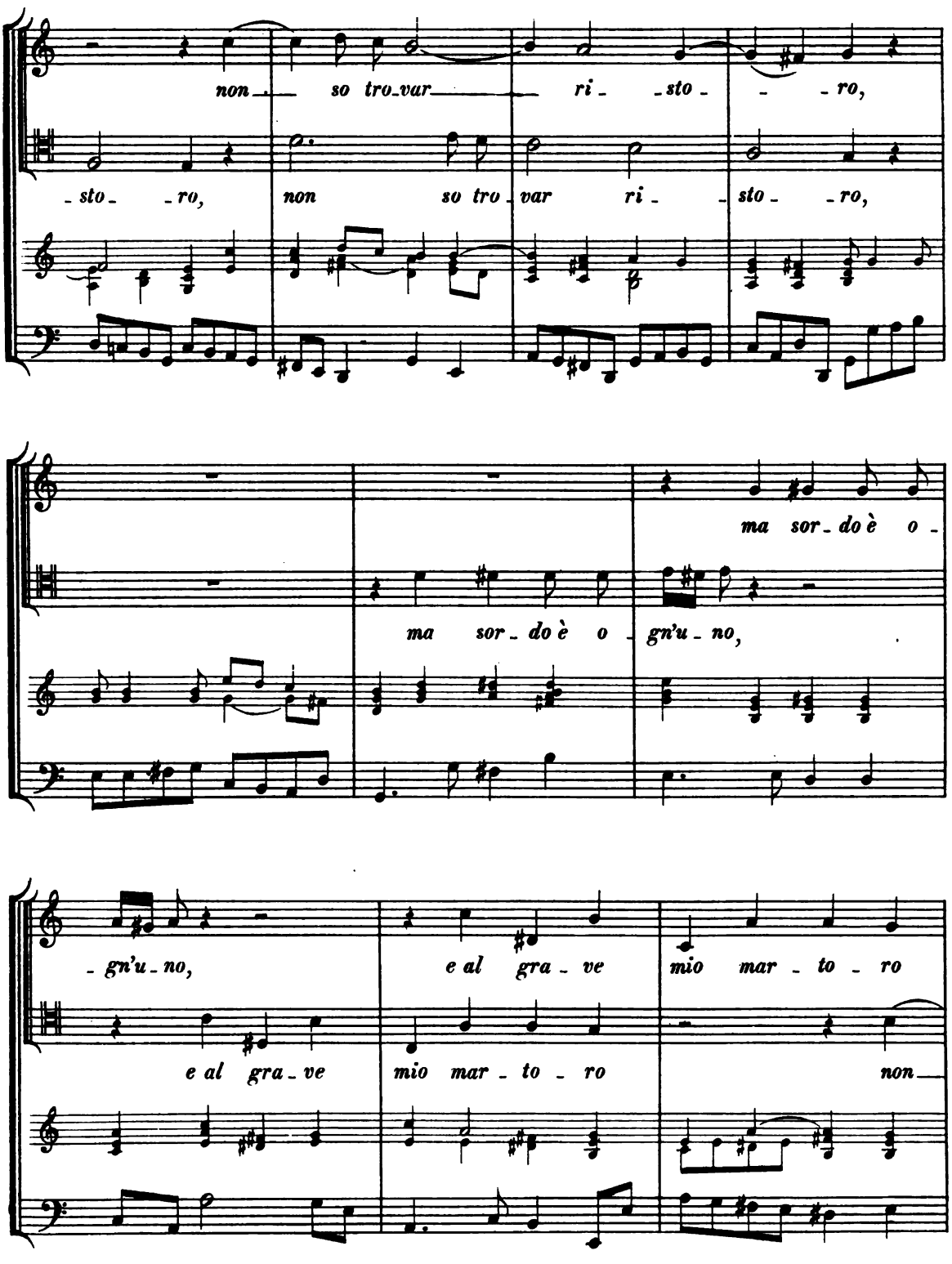

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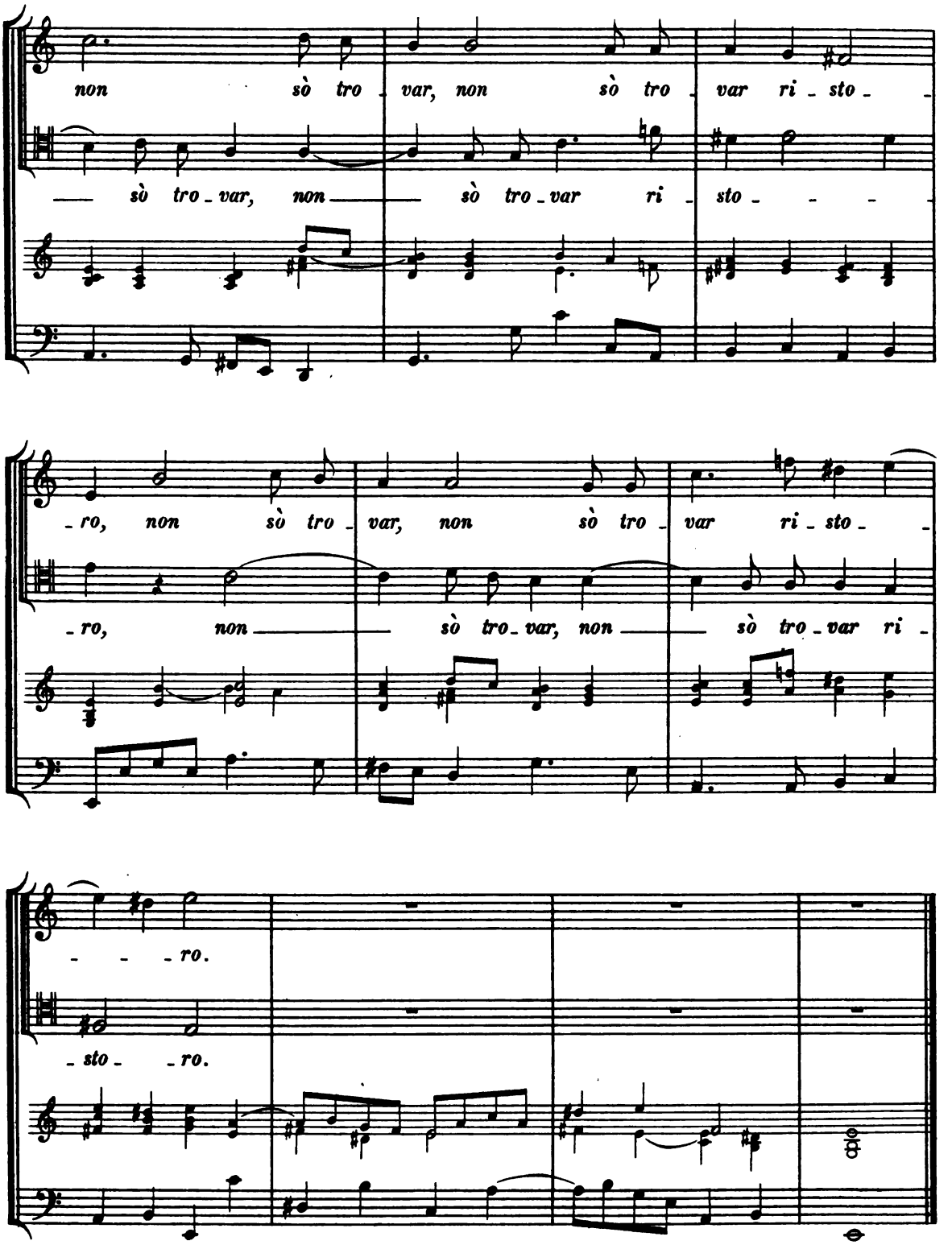

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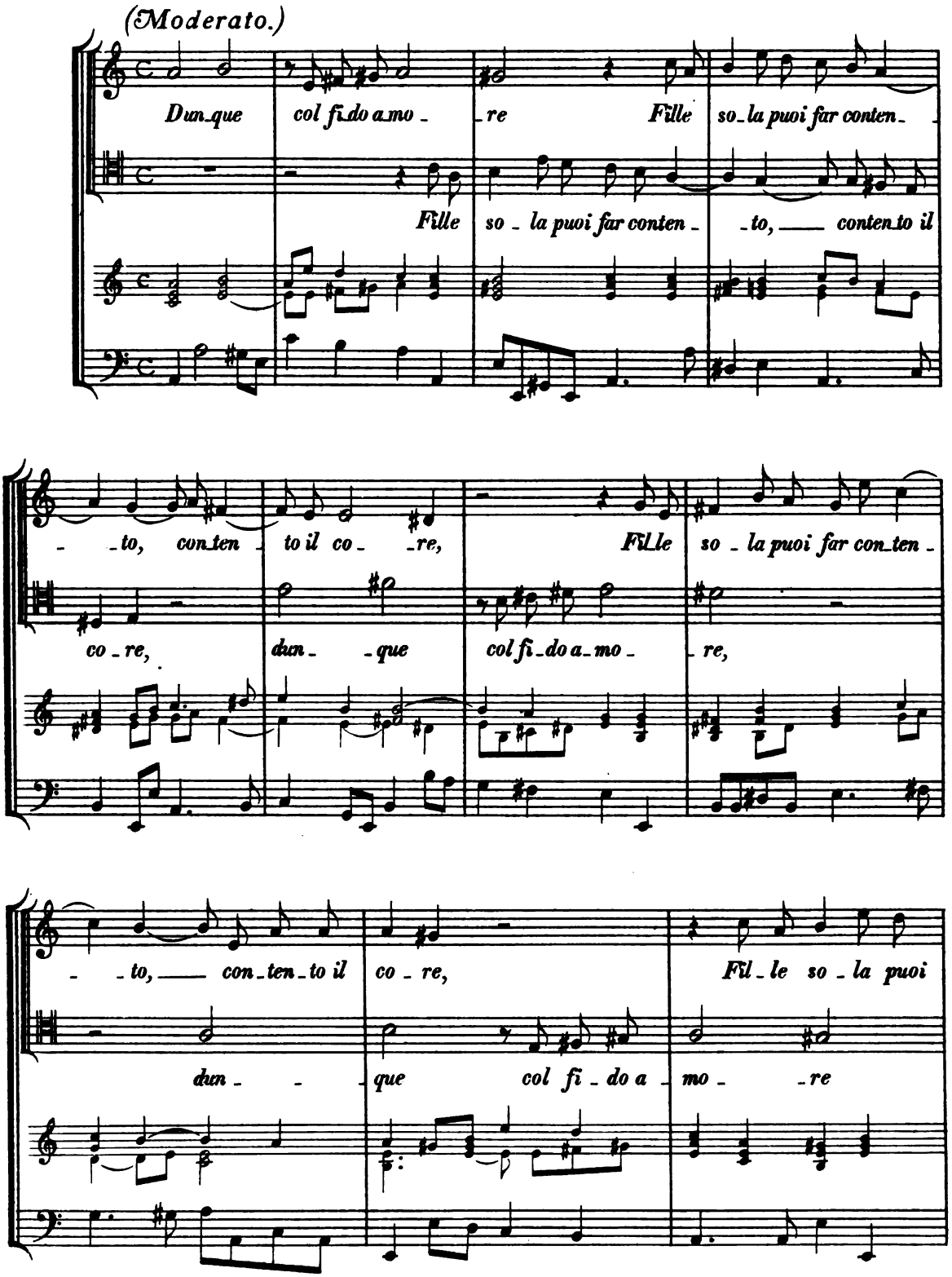

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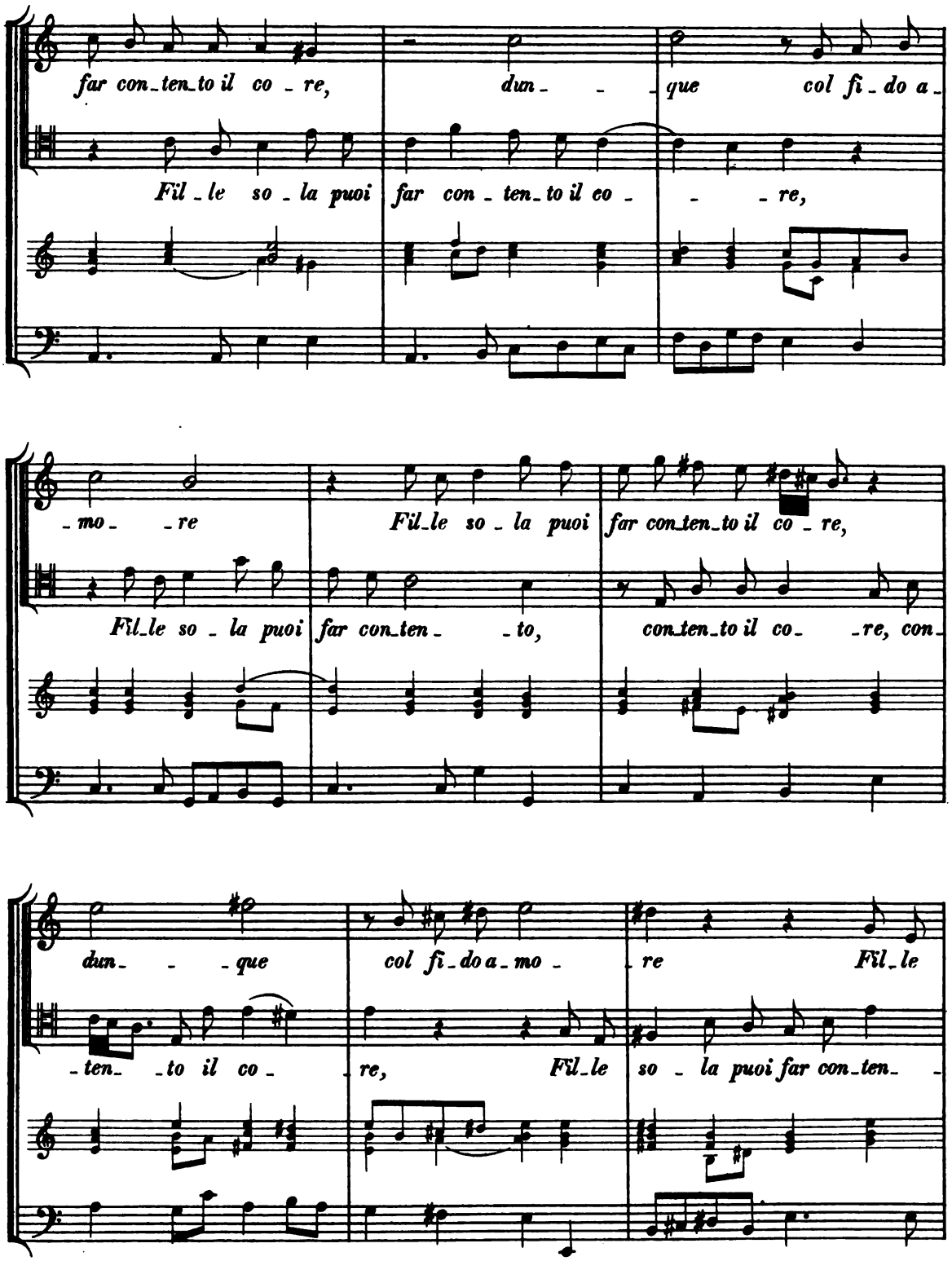

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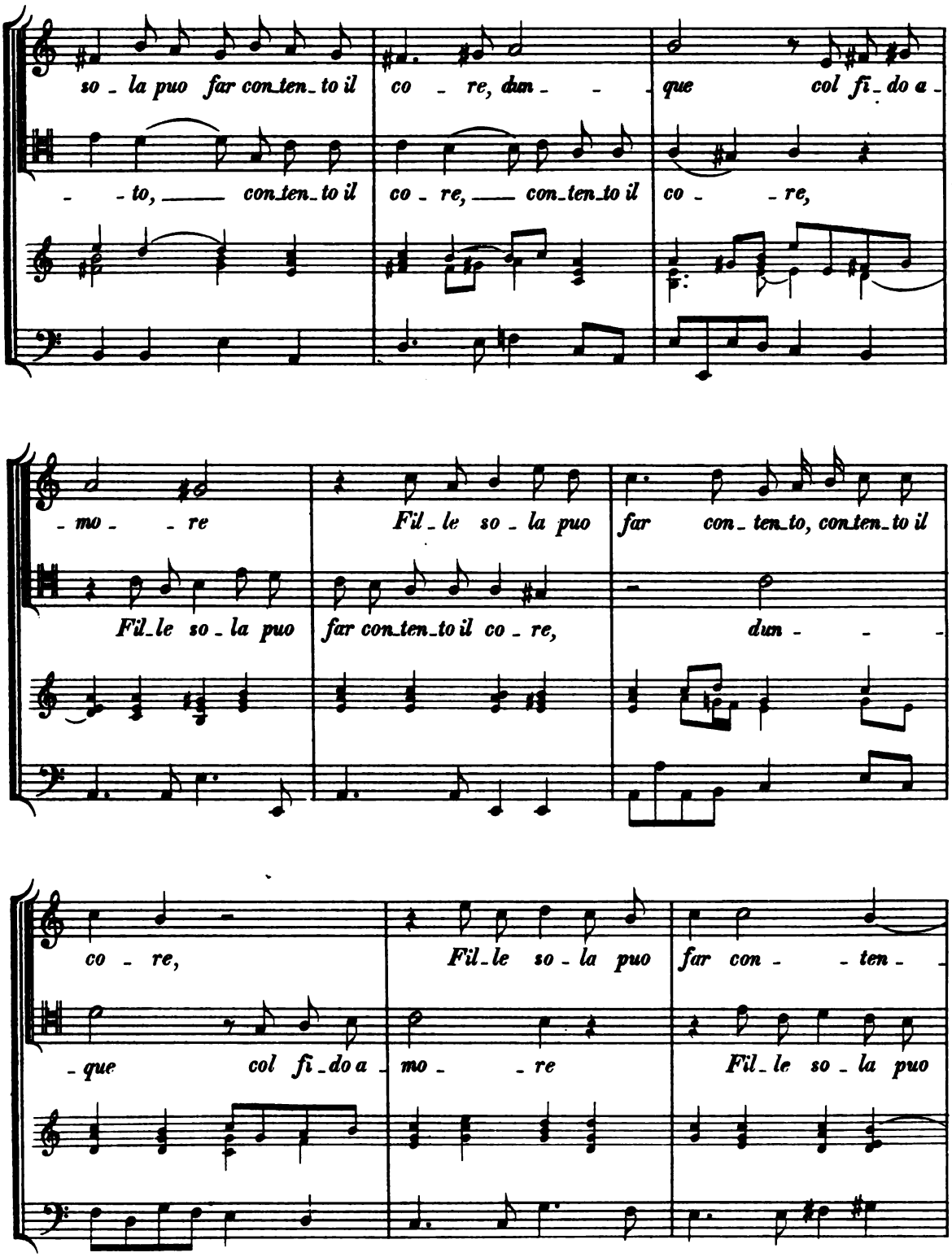

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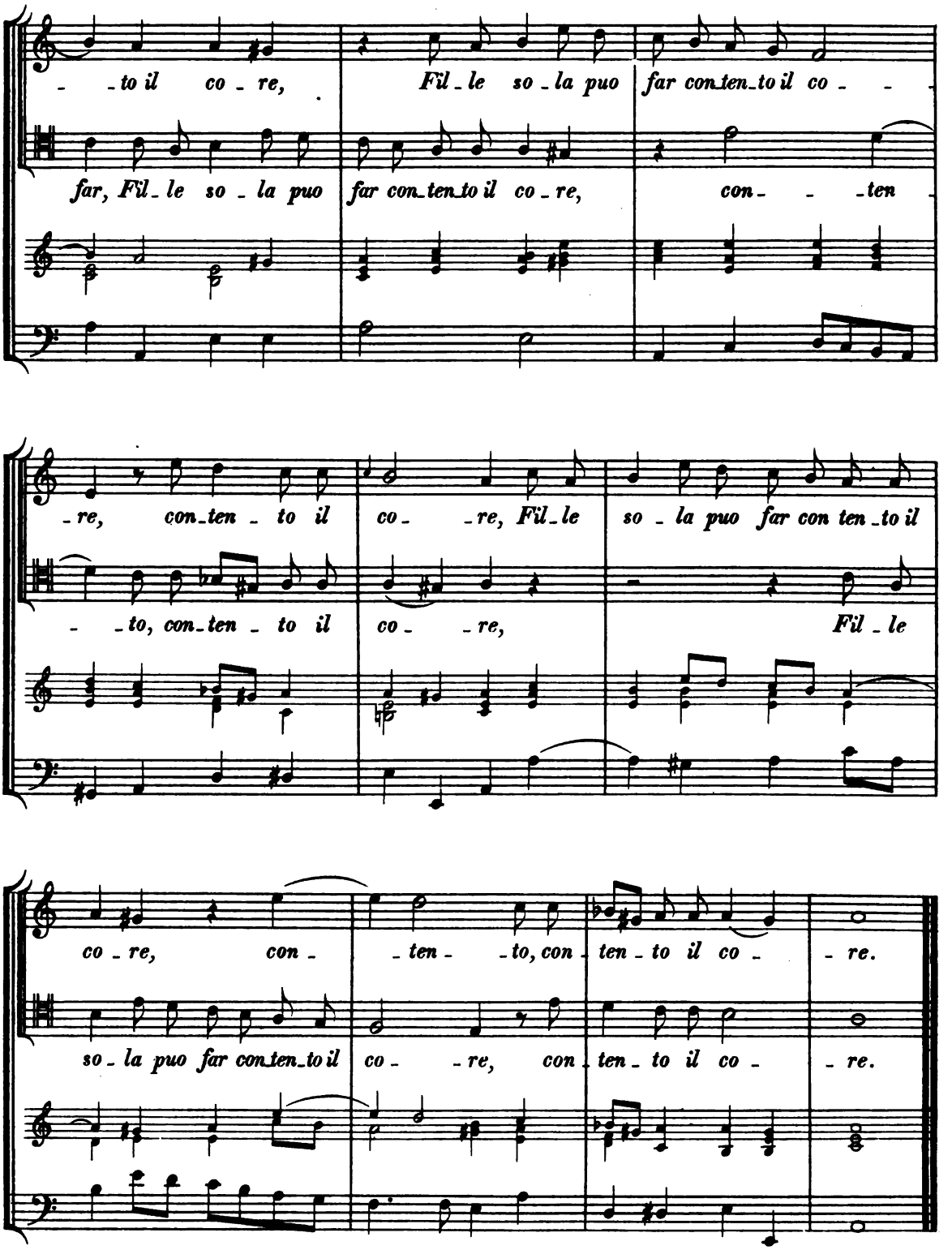

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IV.

QUANDO COL MIO S'INCONTRA.

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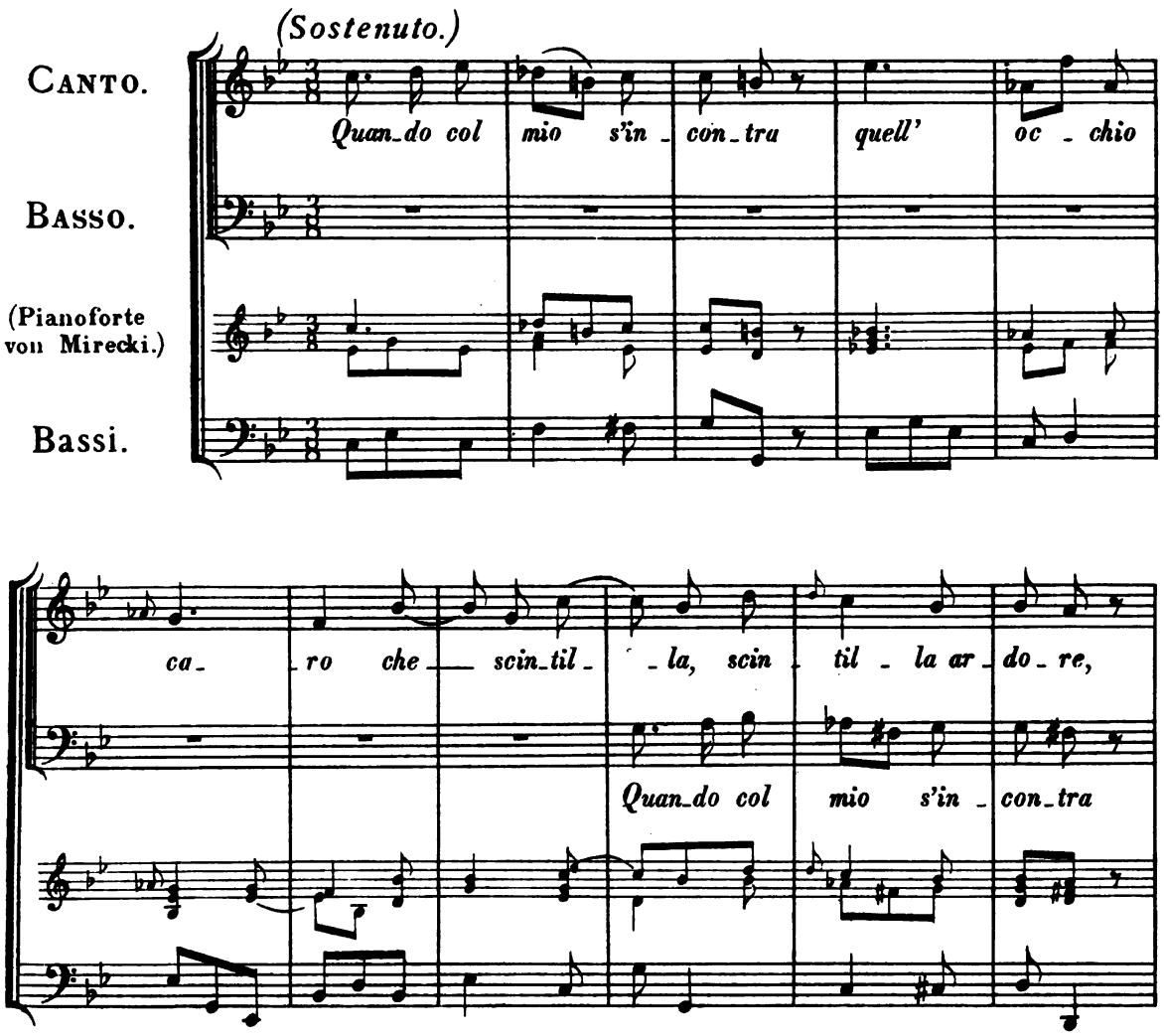

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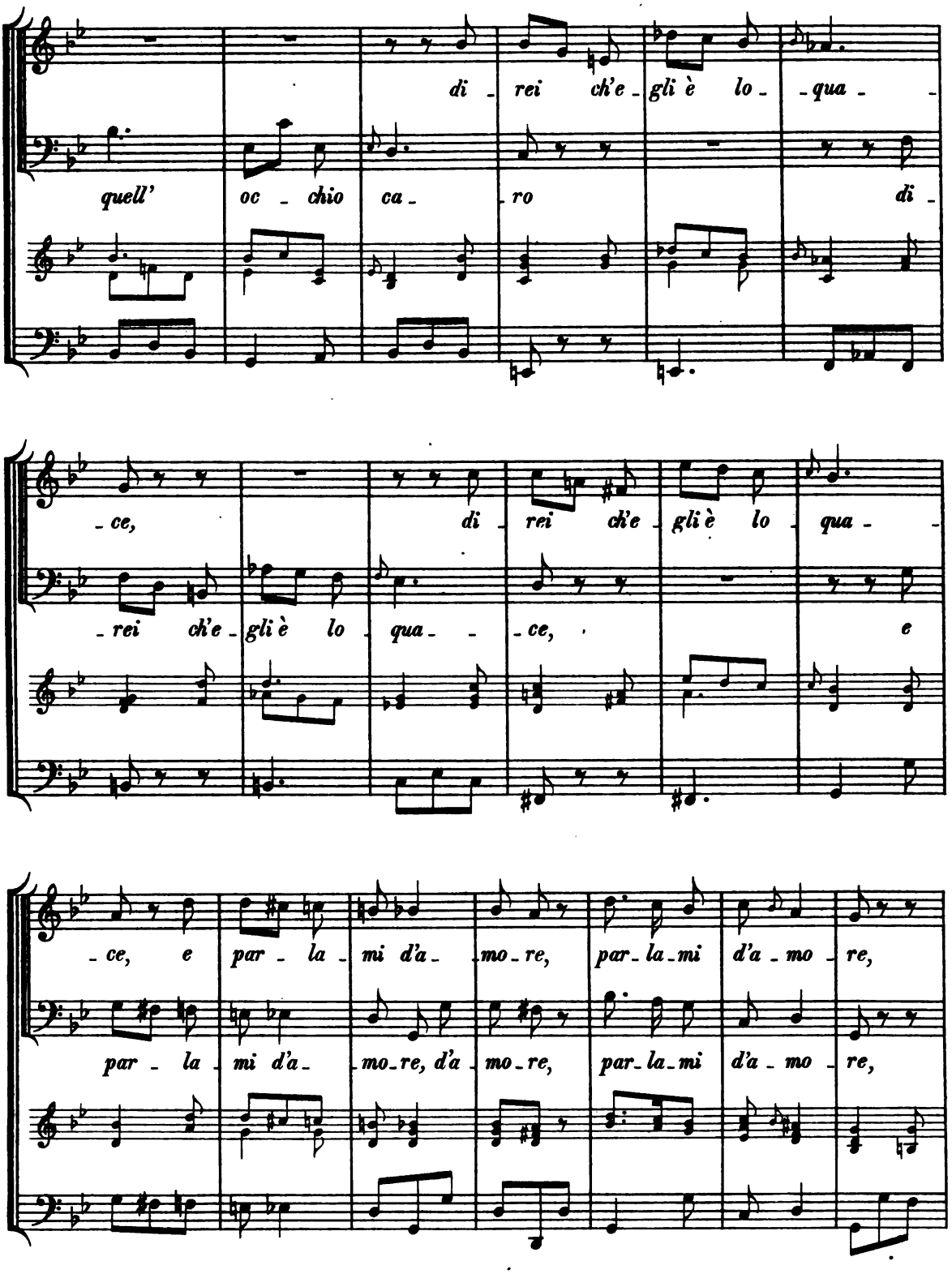

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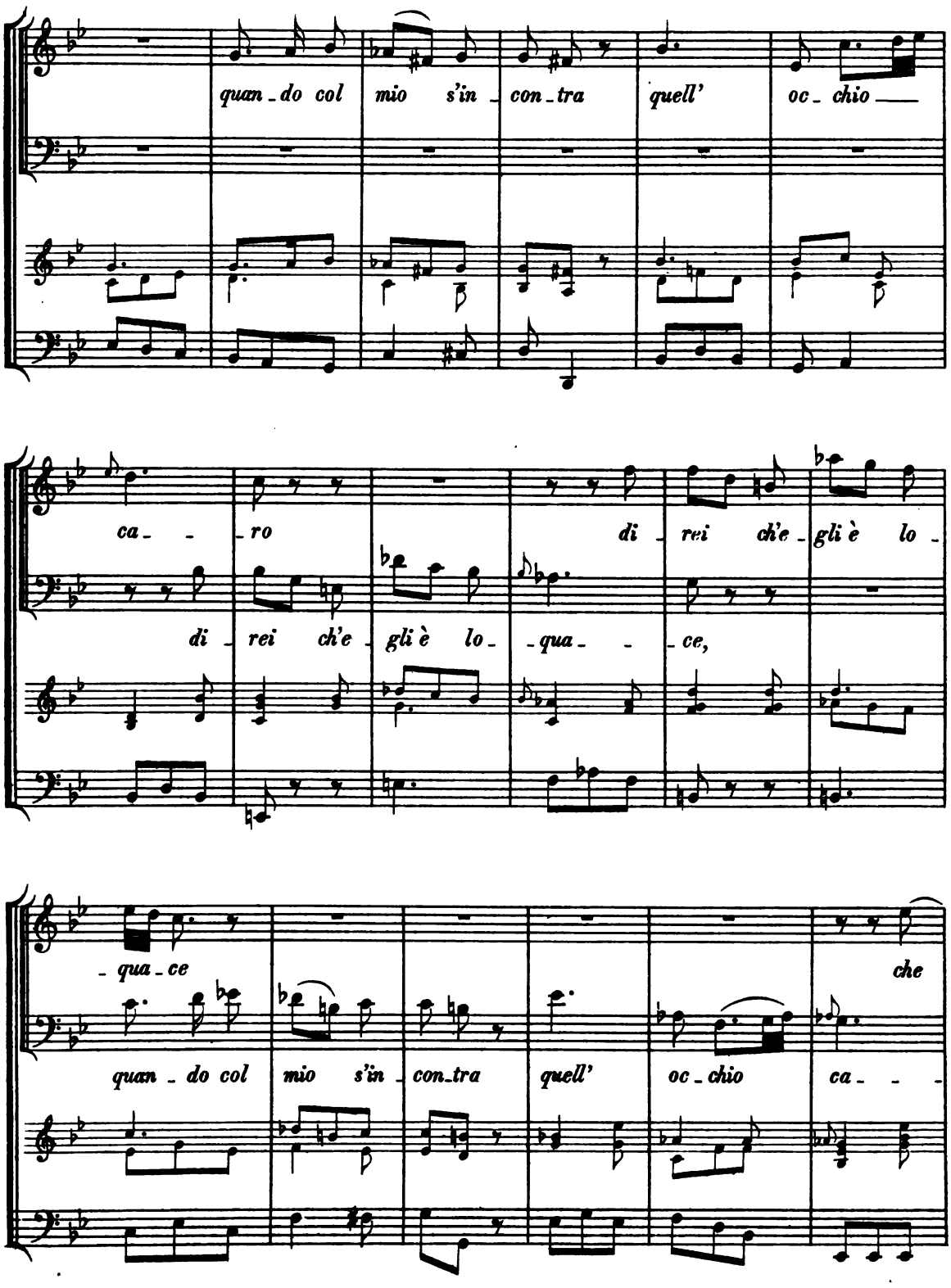

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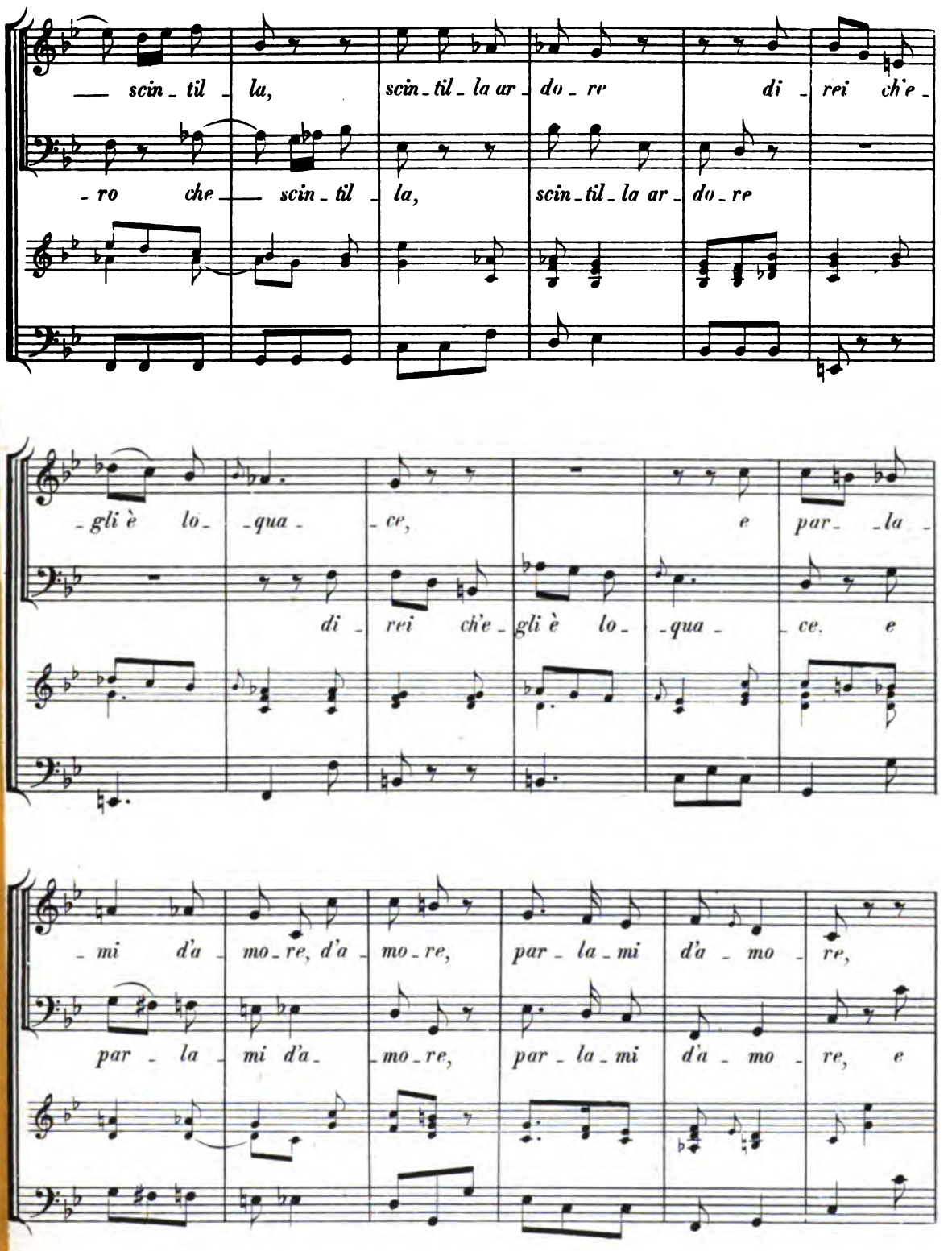

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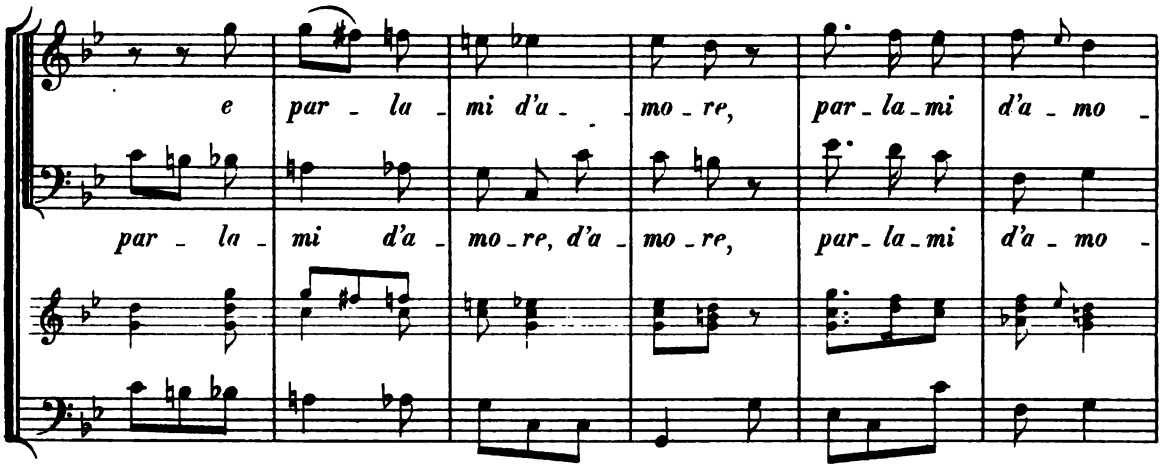

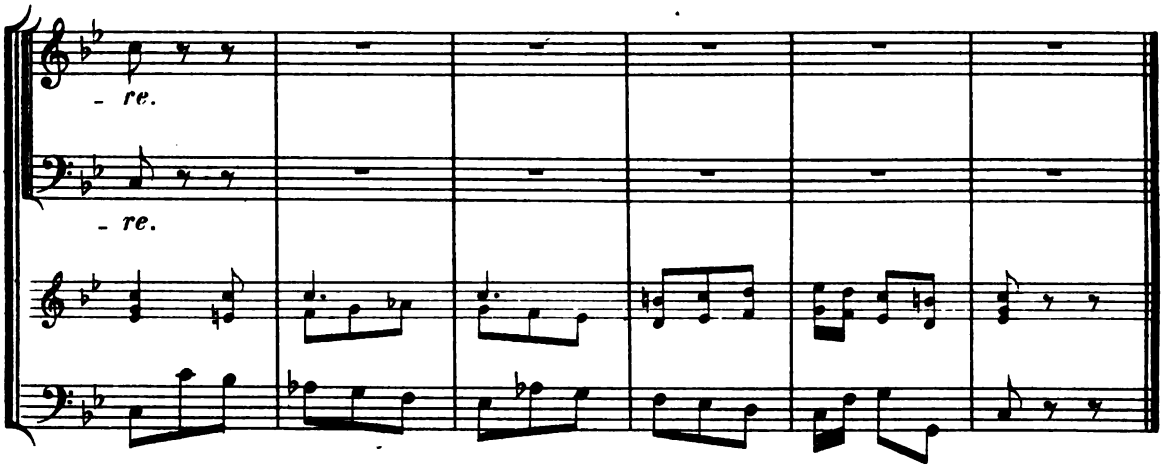

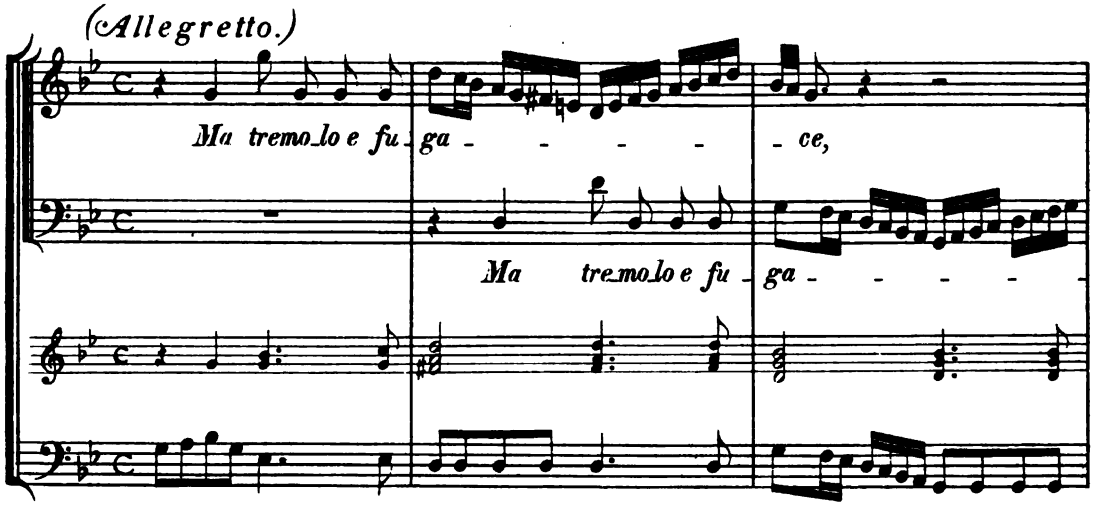

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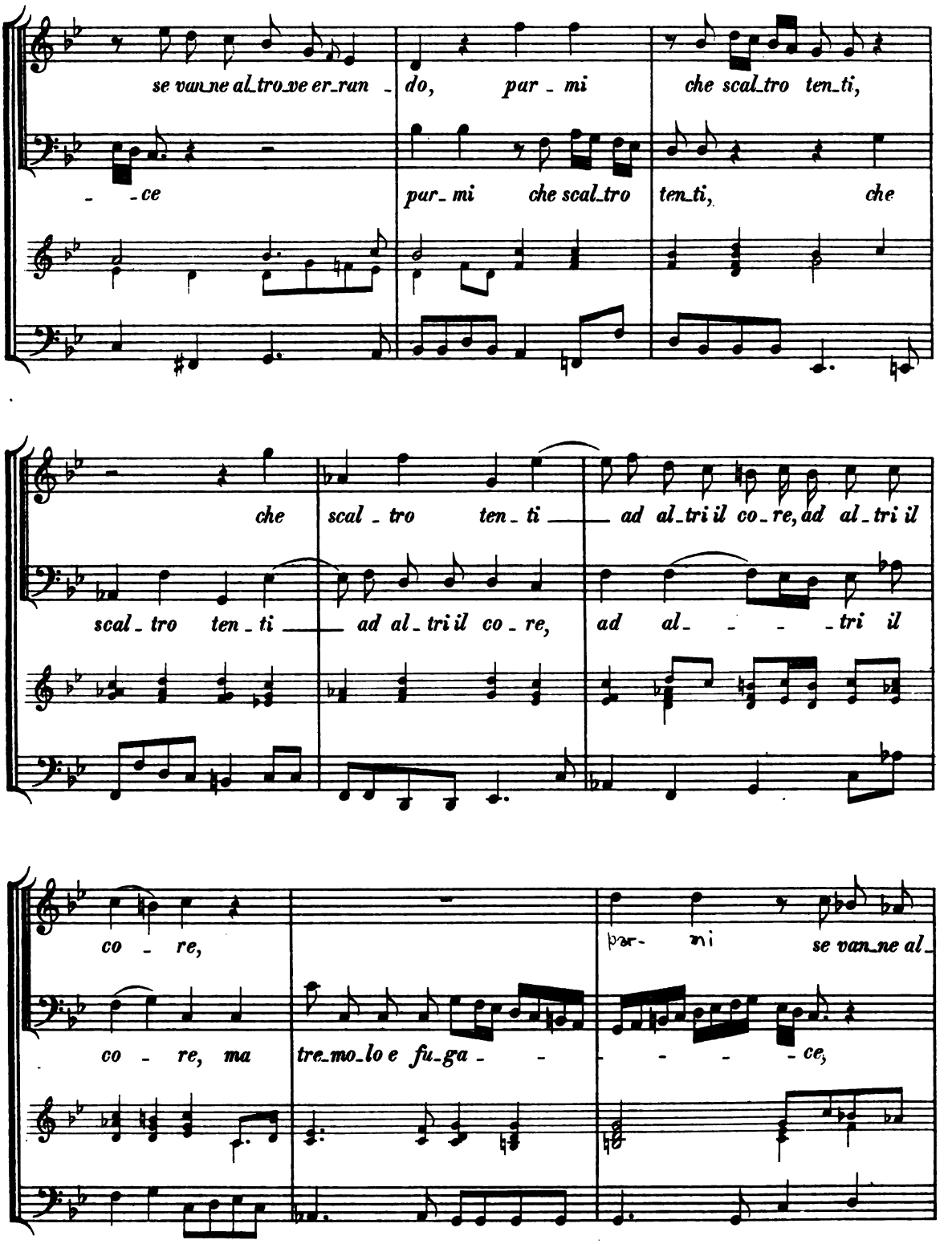

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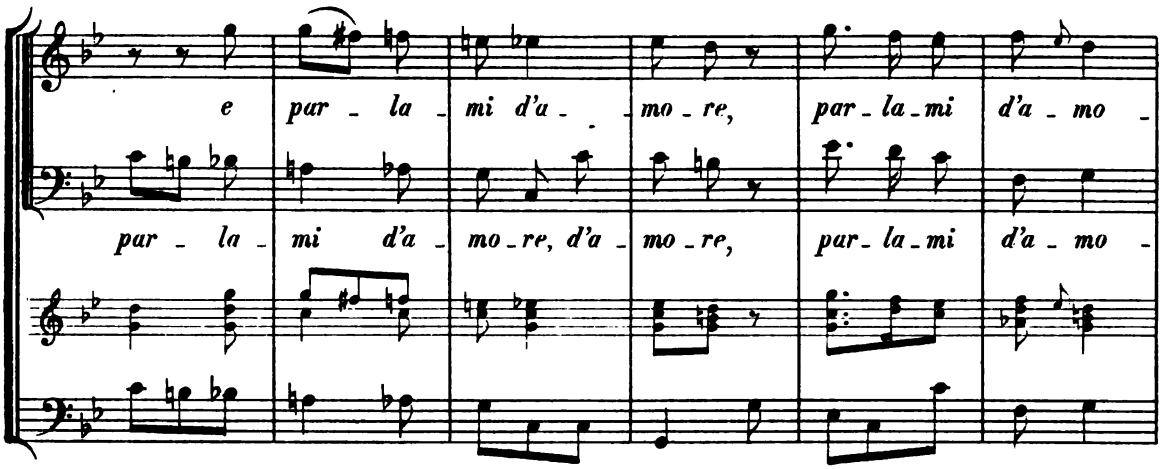

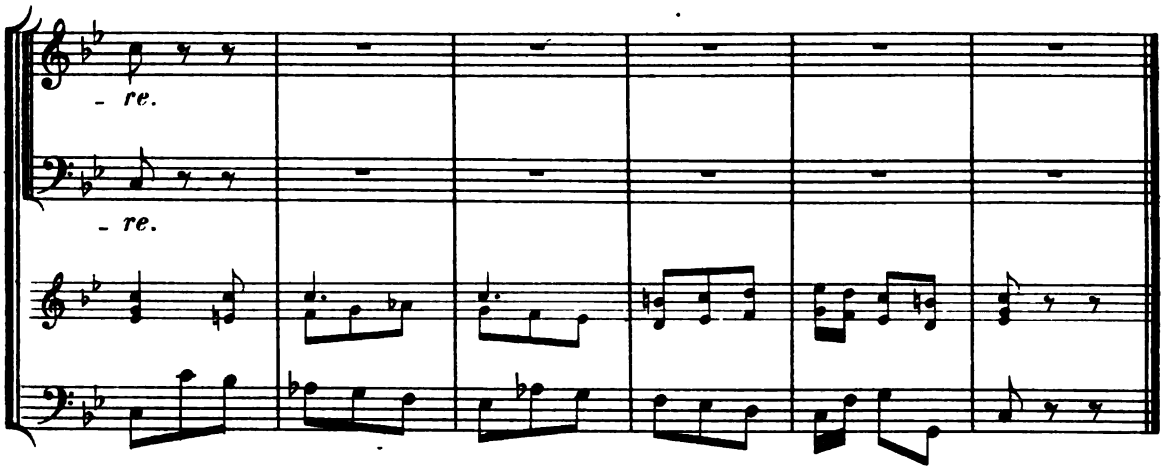

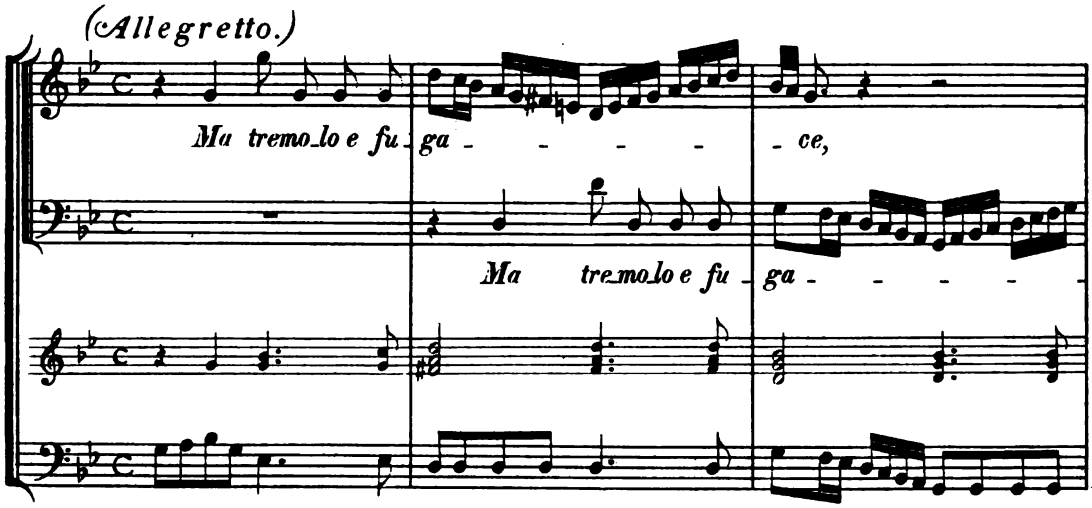

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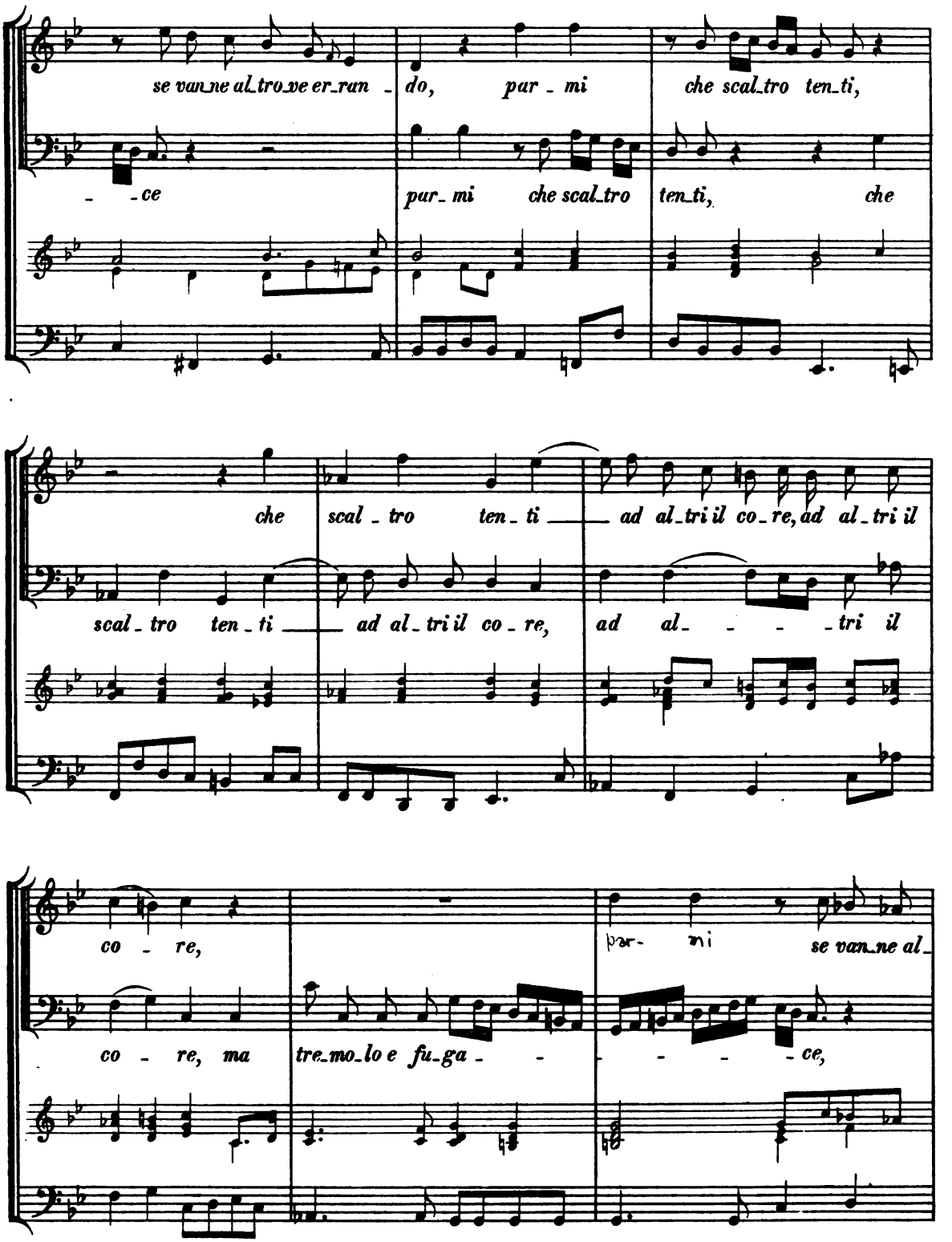

HW: S. A.

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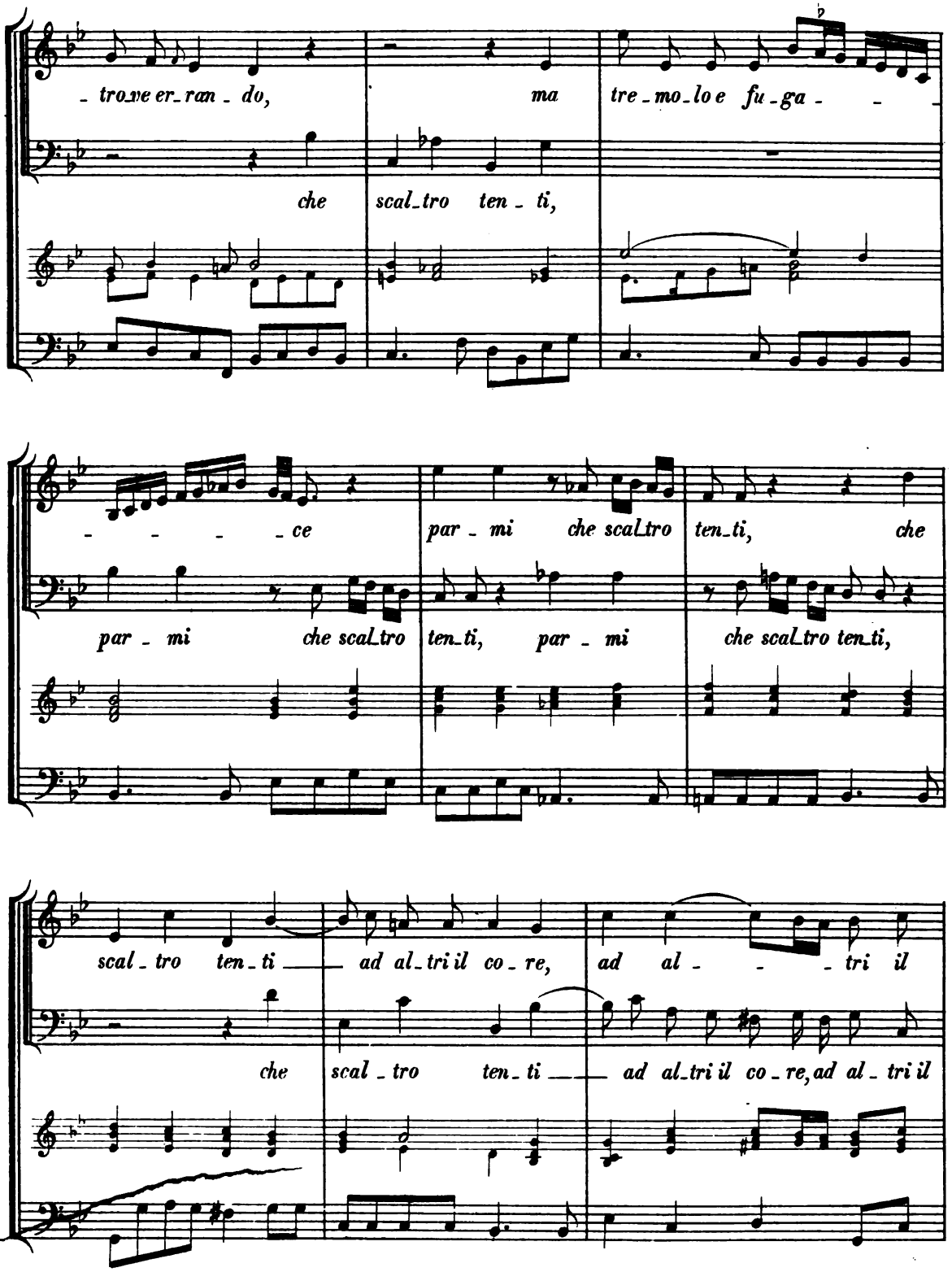

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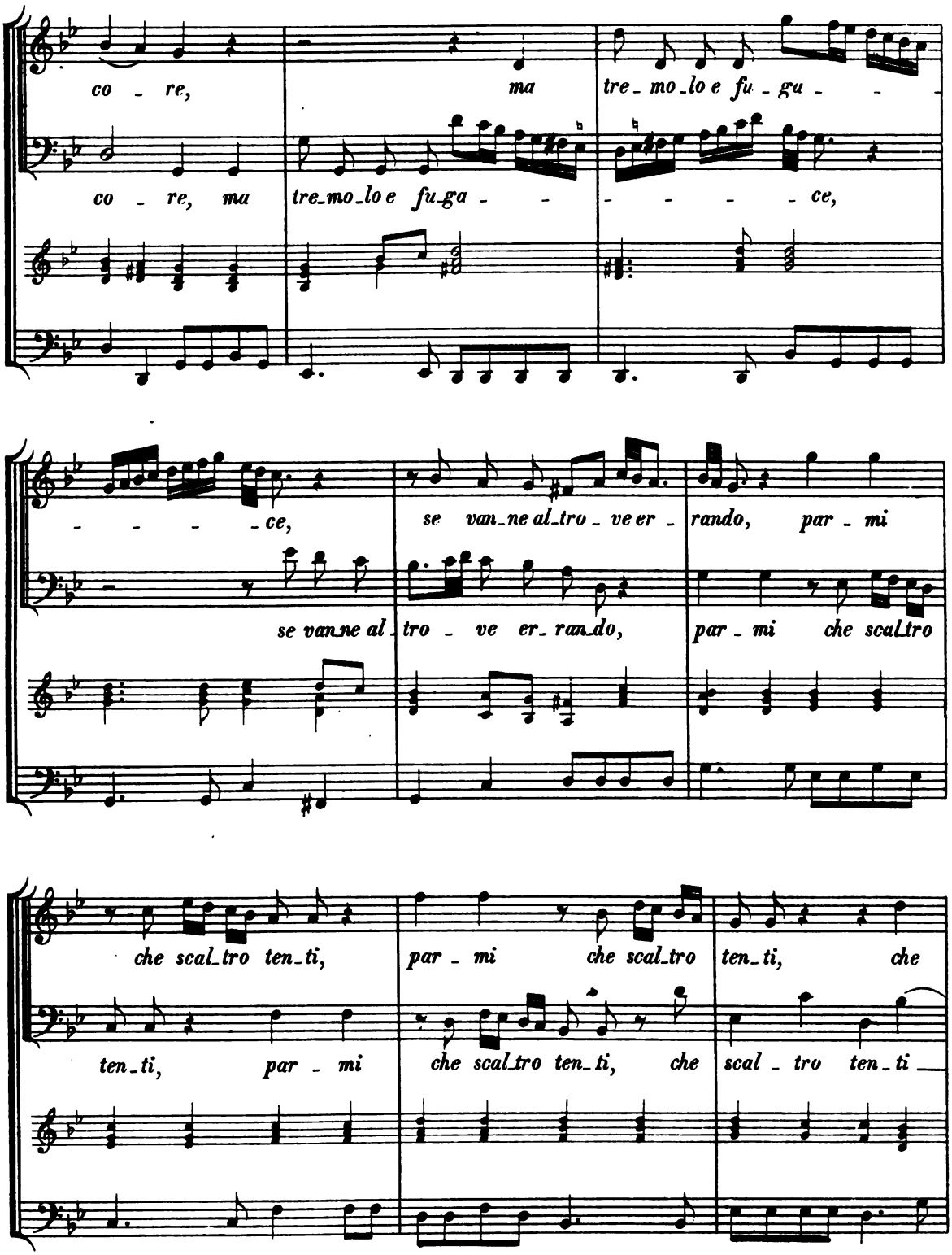

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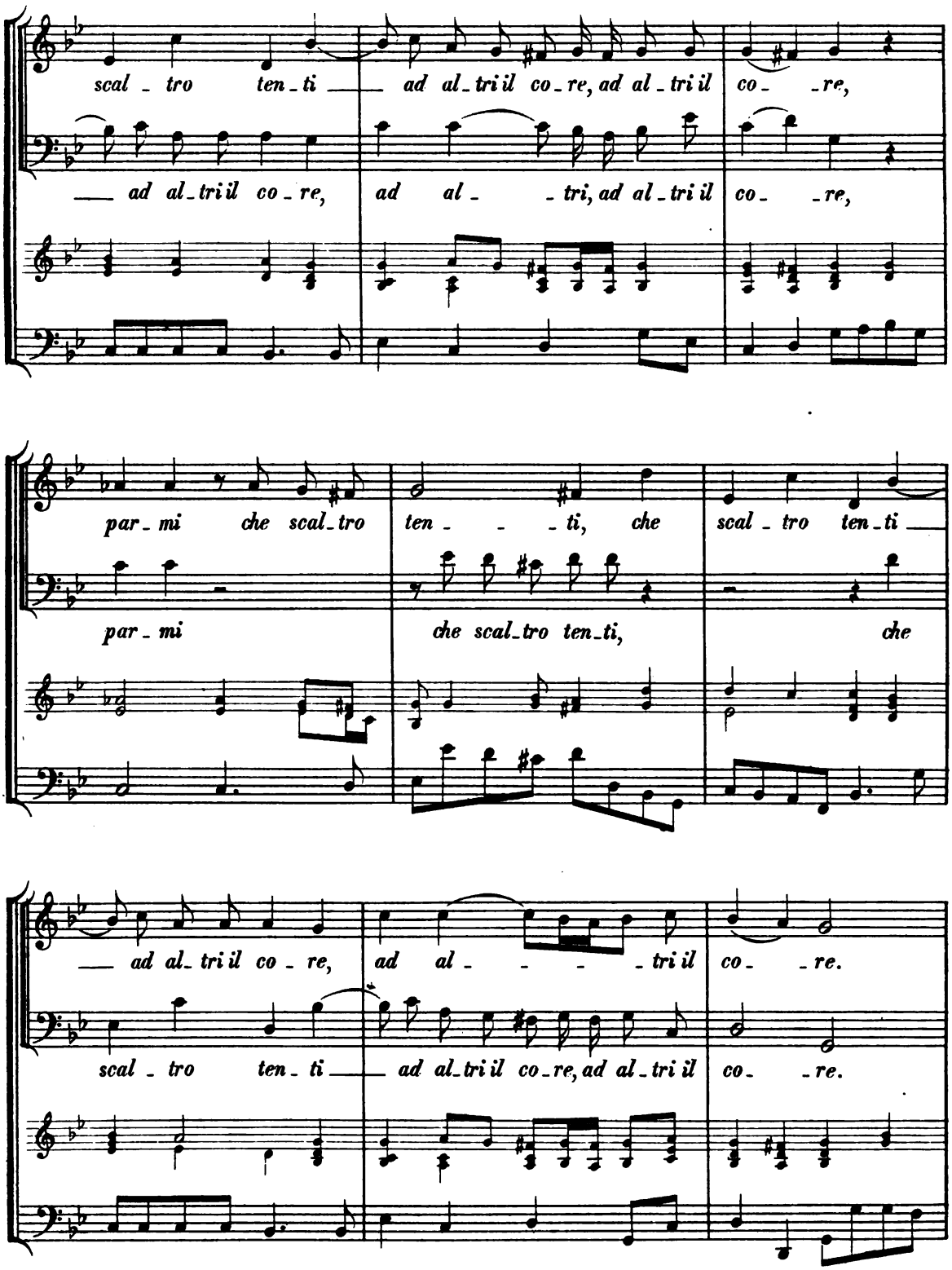

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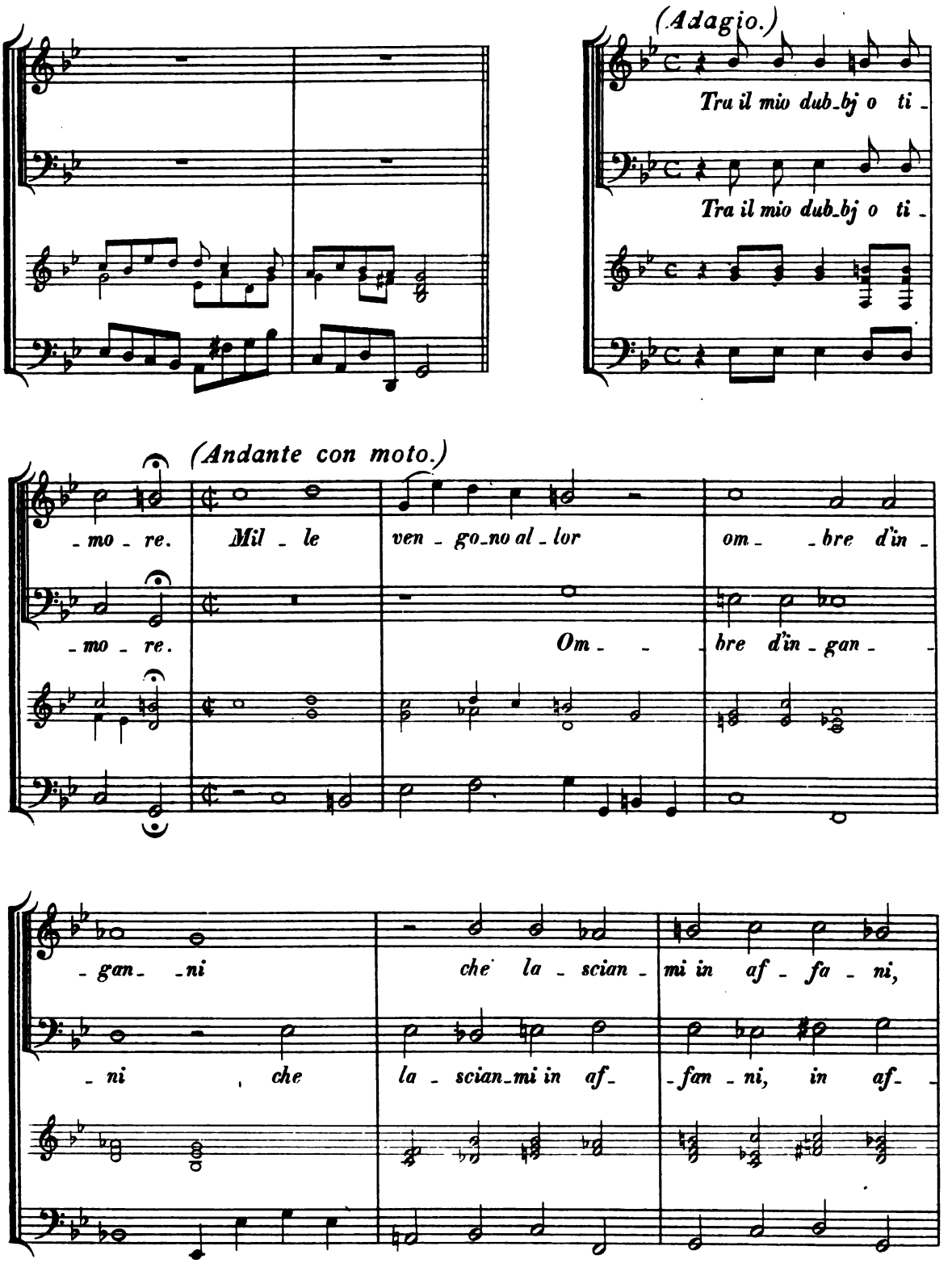

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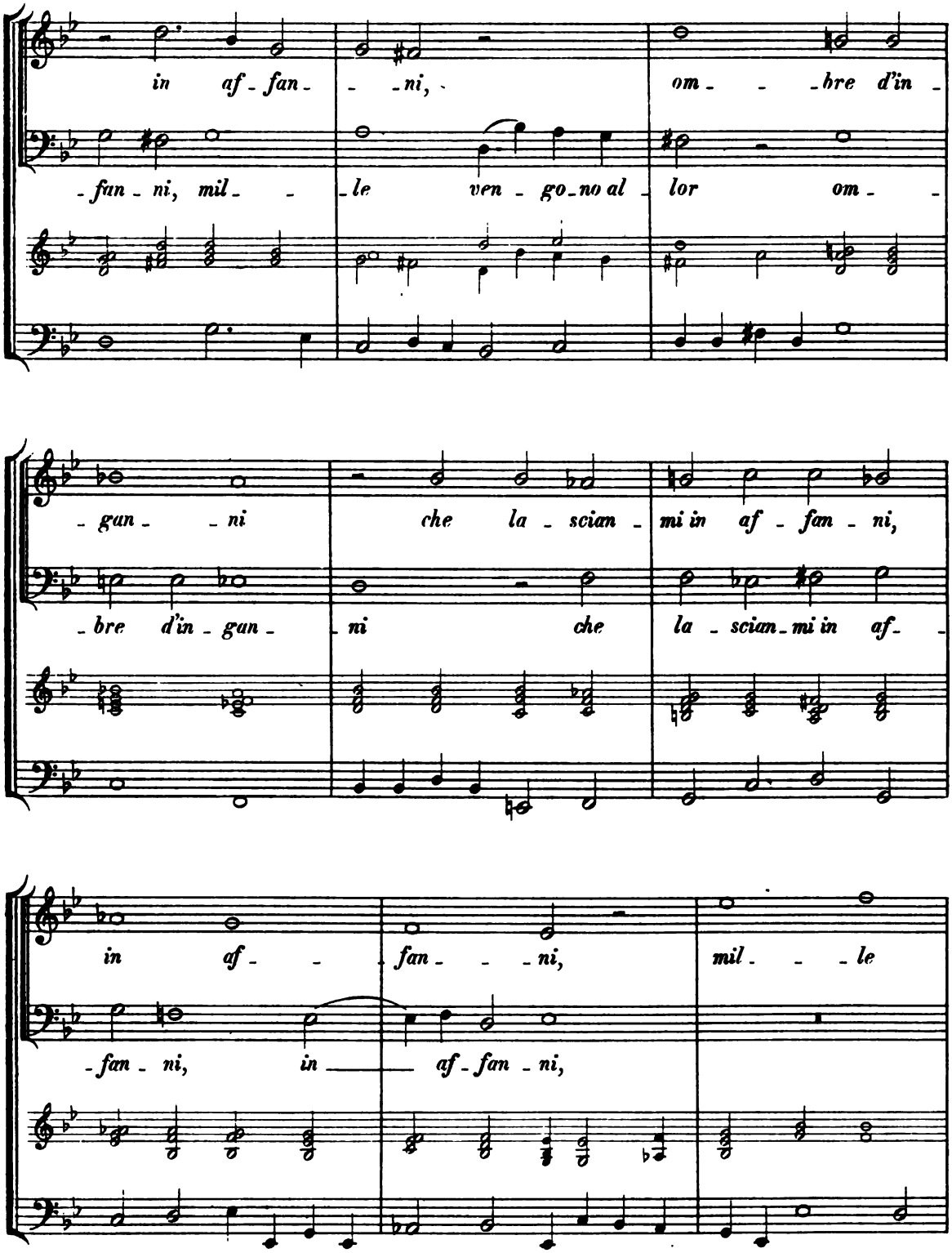

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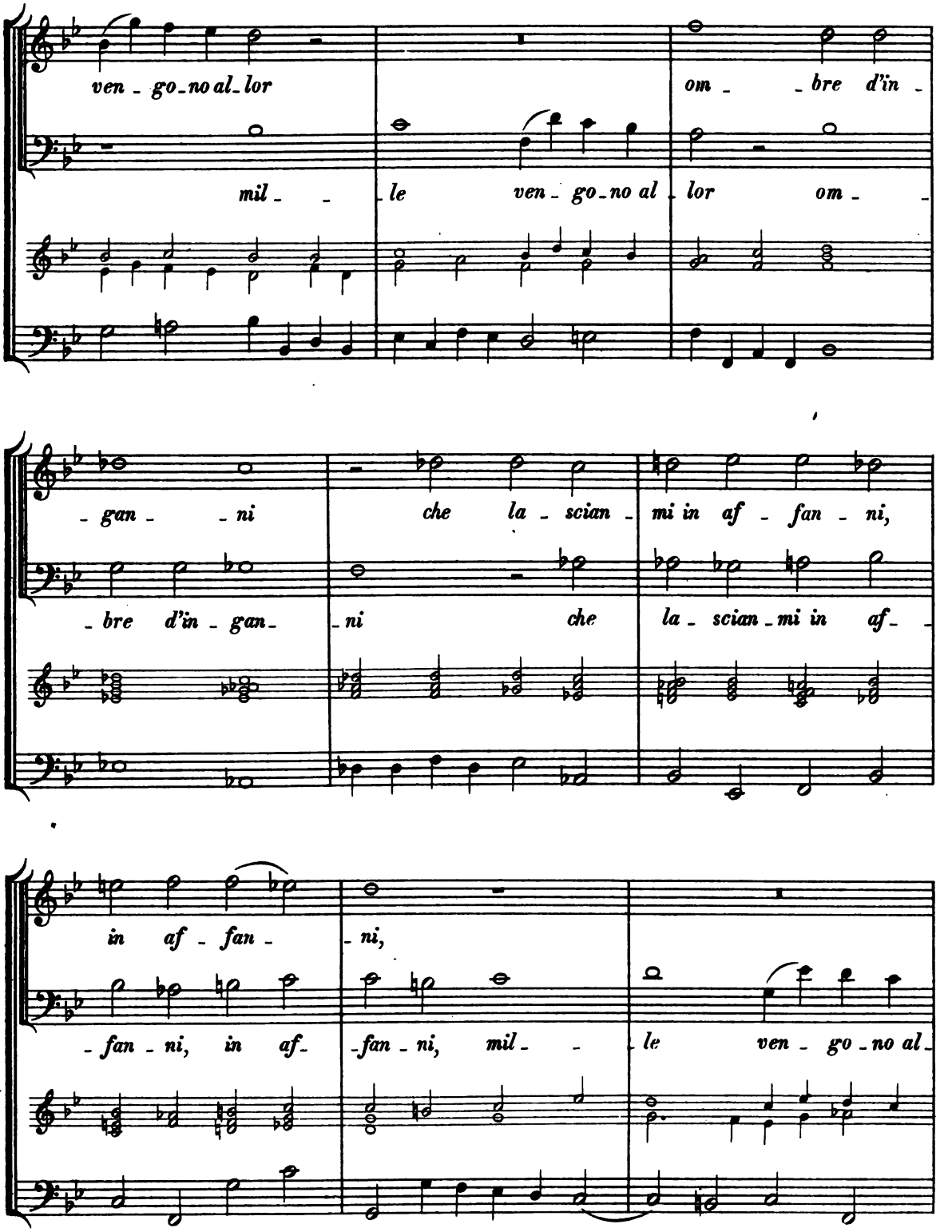

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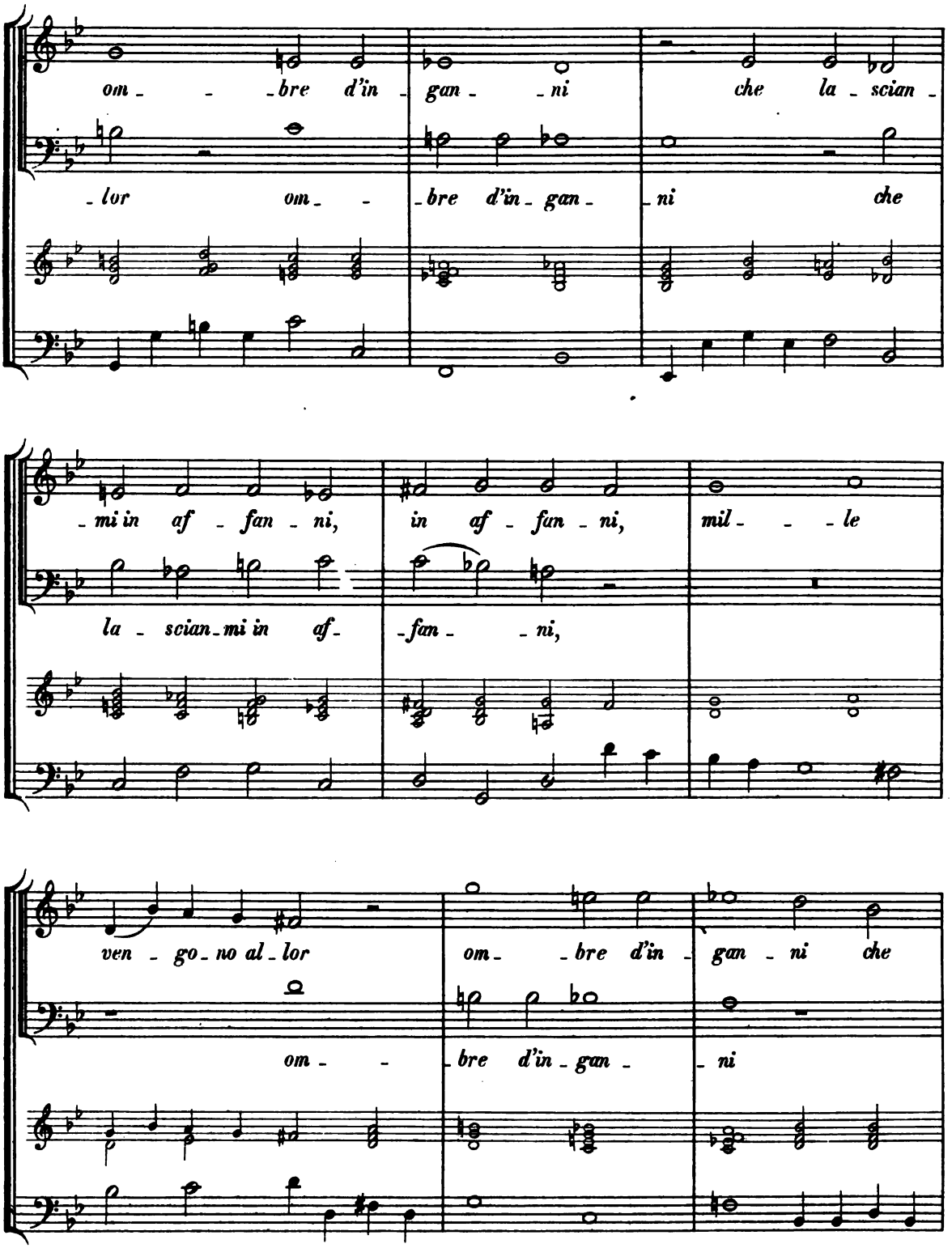

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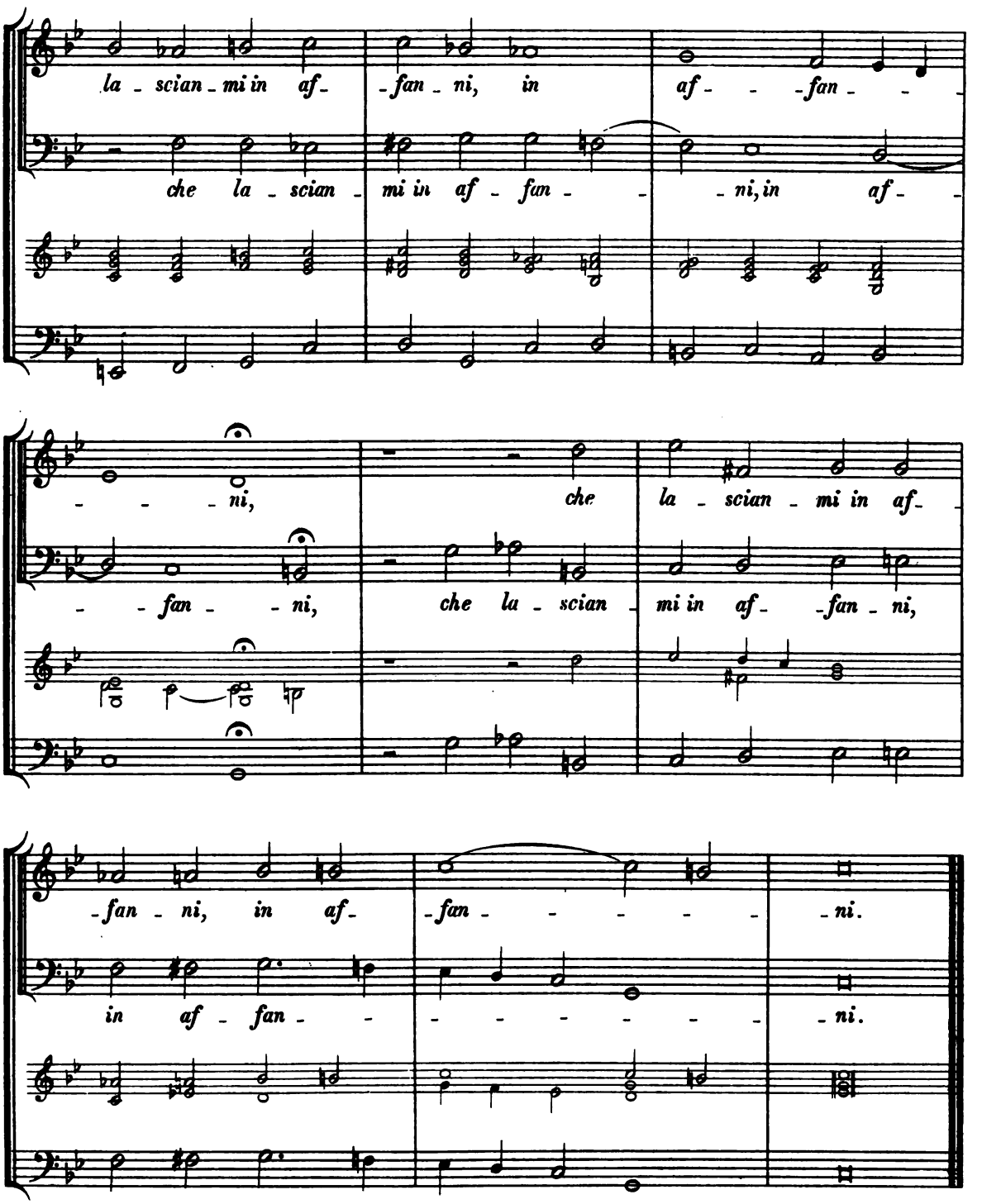

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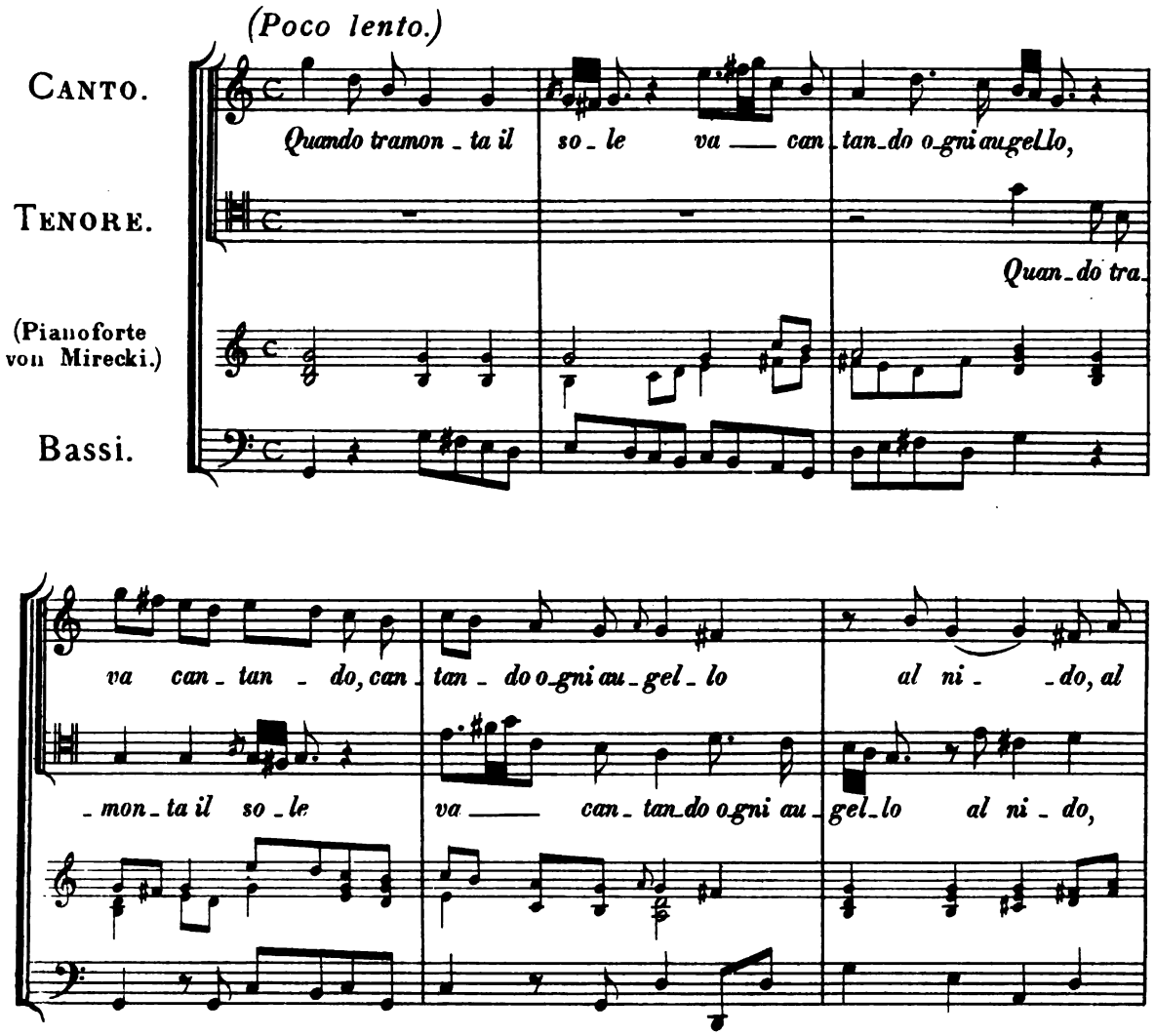
V.

QUANDO TRAMONTA IL SOLE.

Canto e Tenore.



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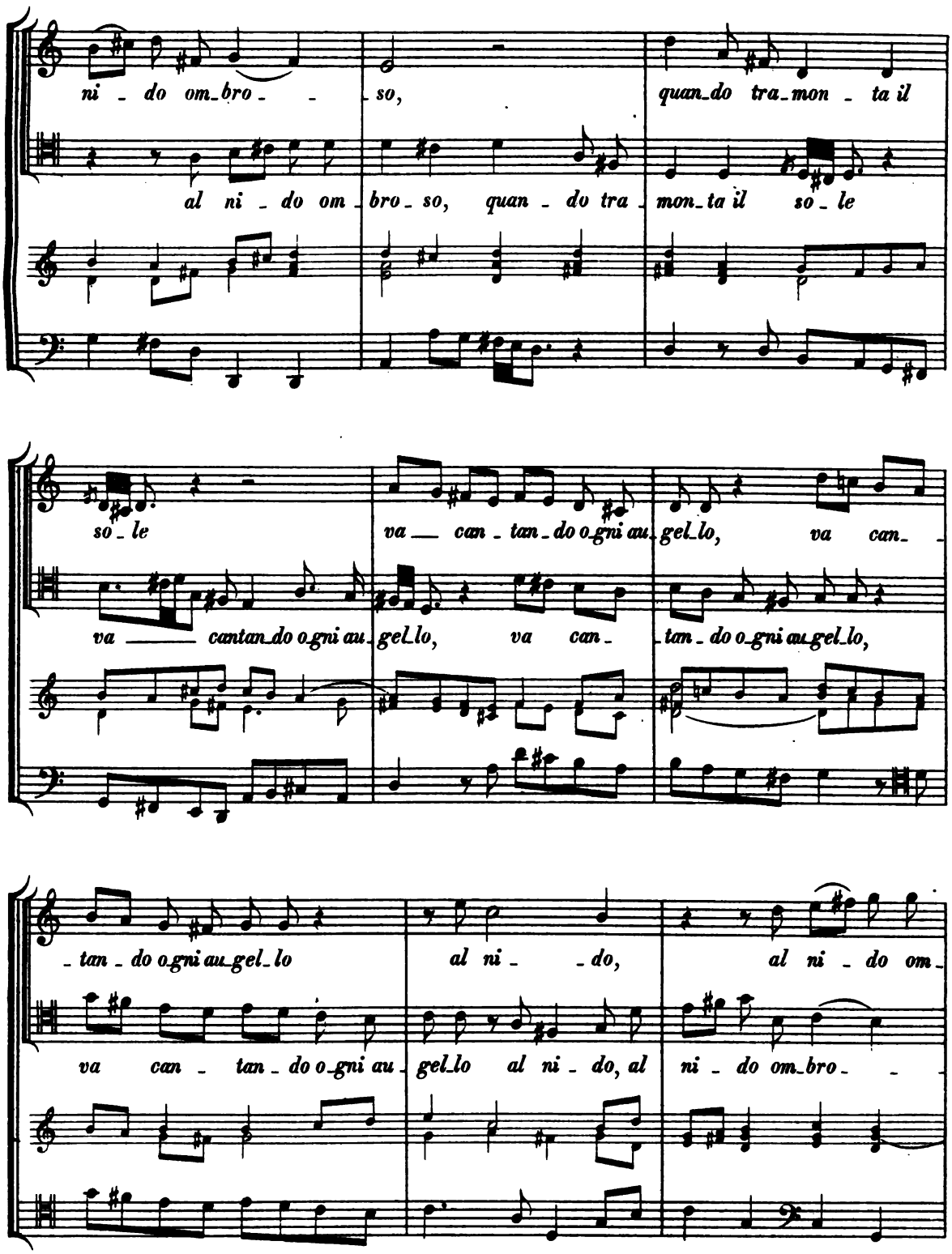

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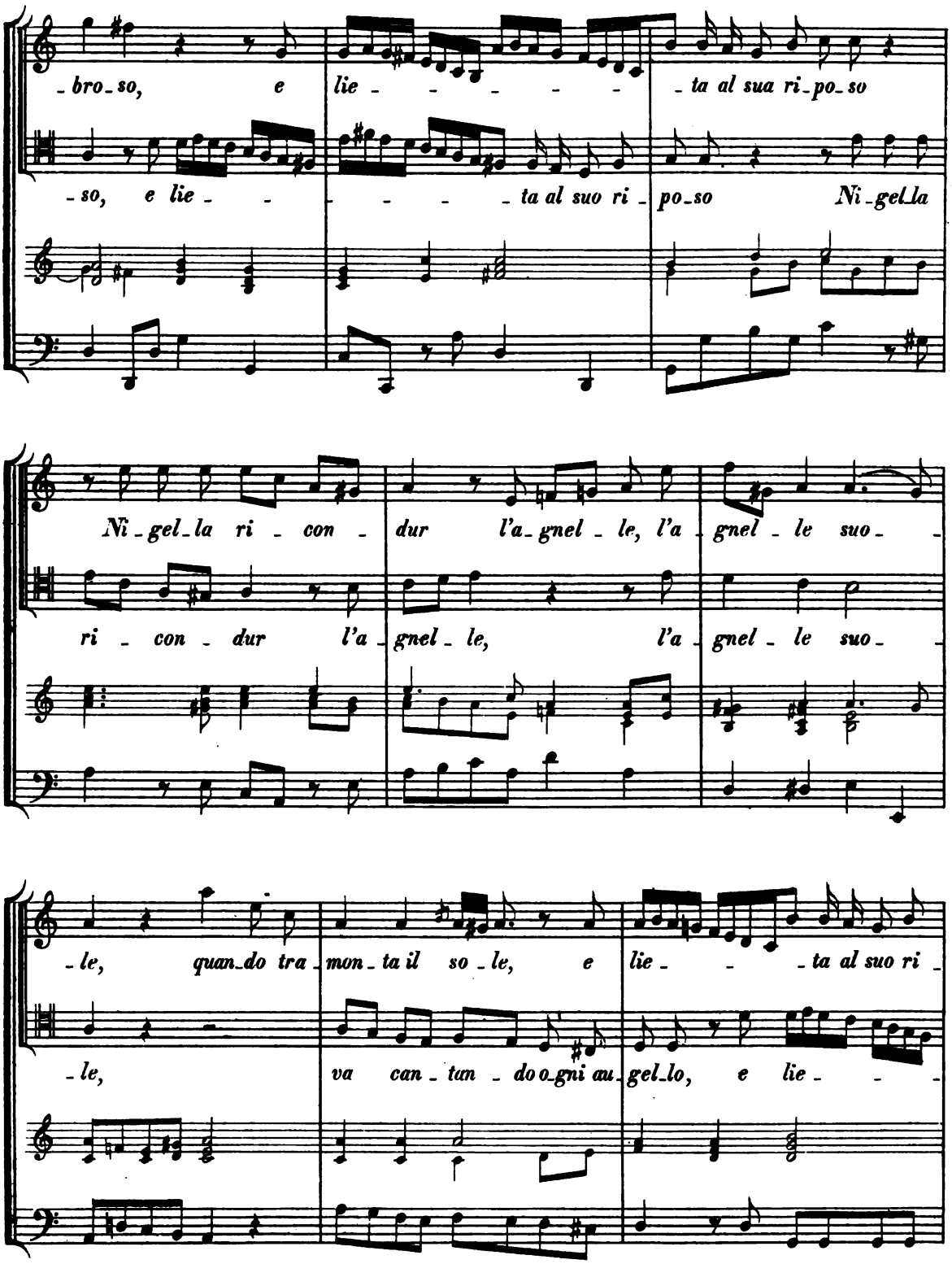

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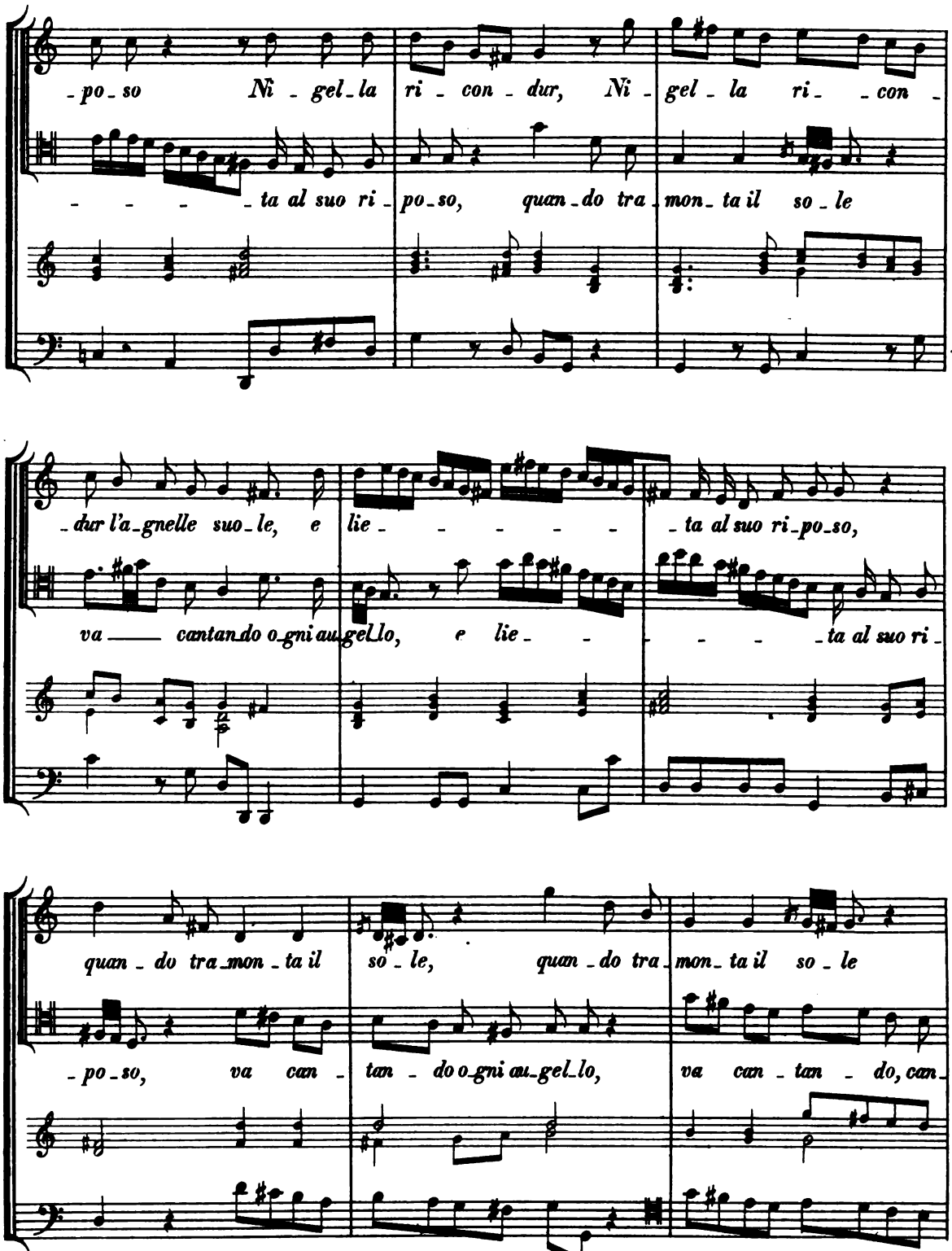

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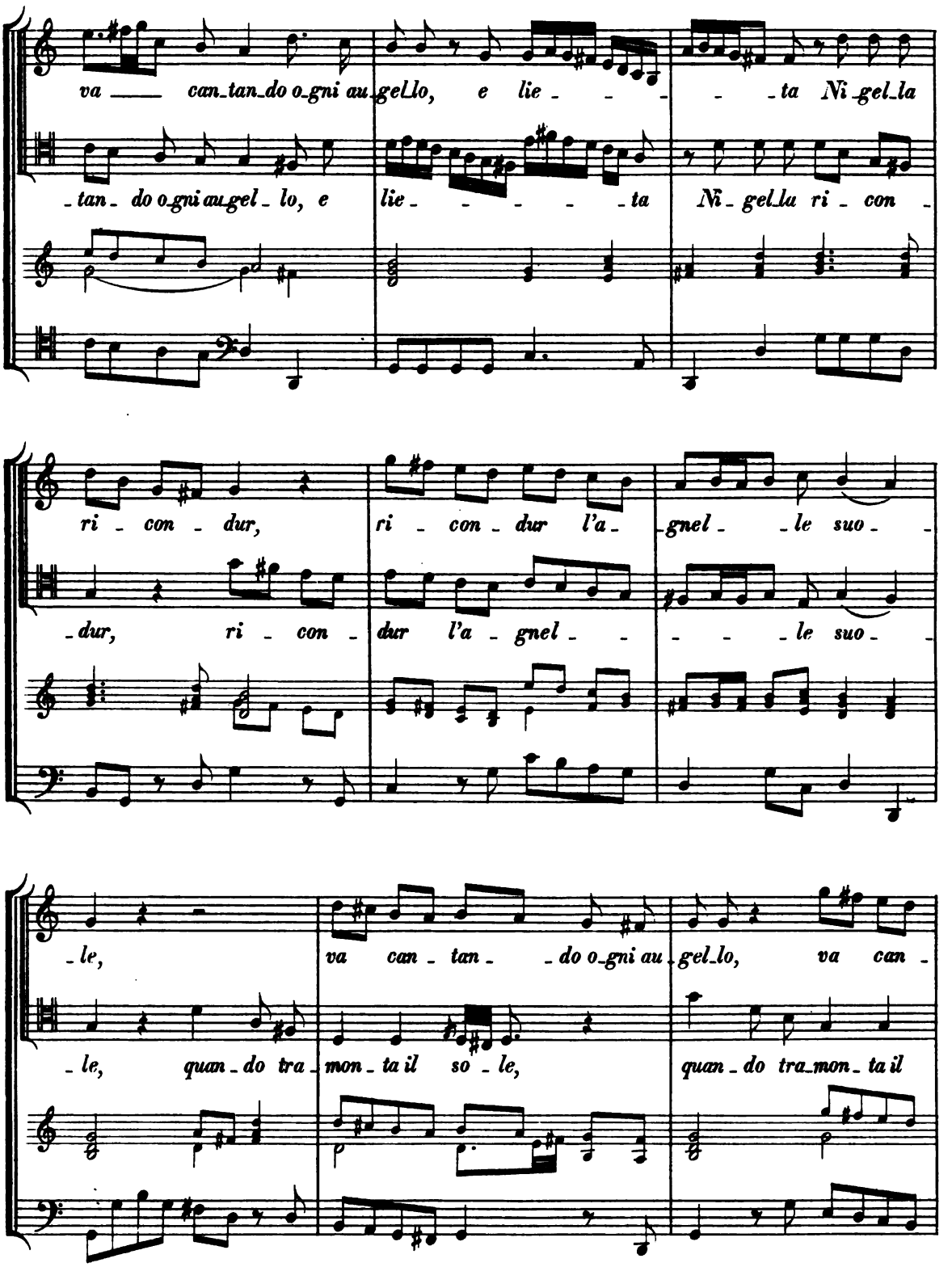

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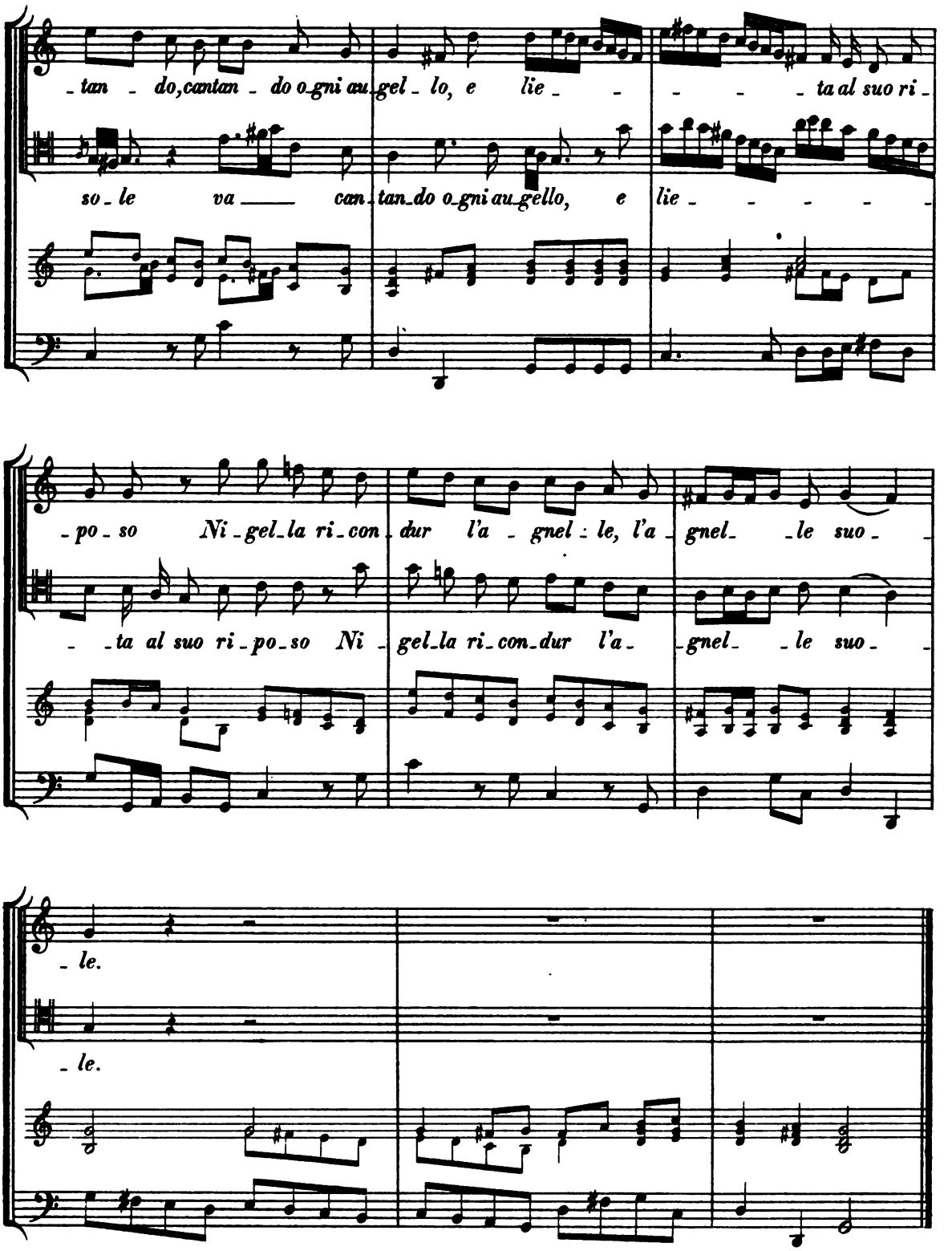

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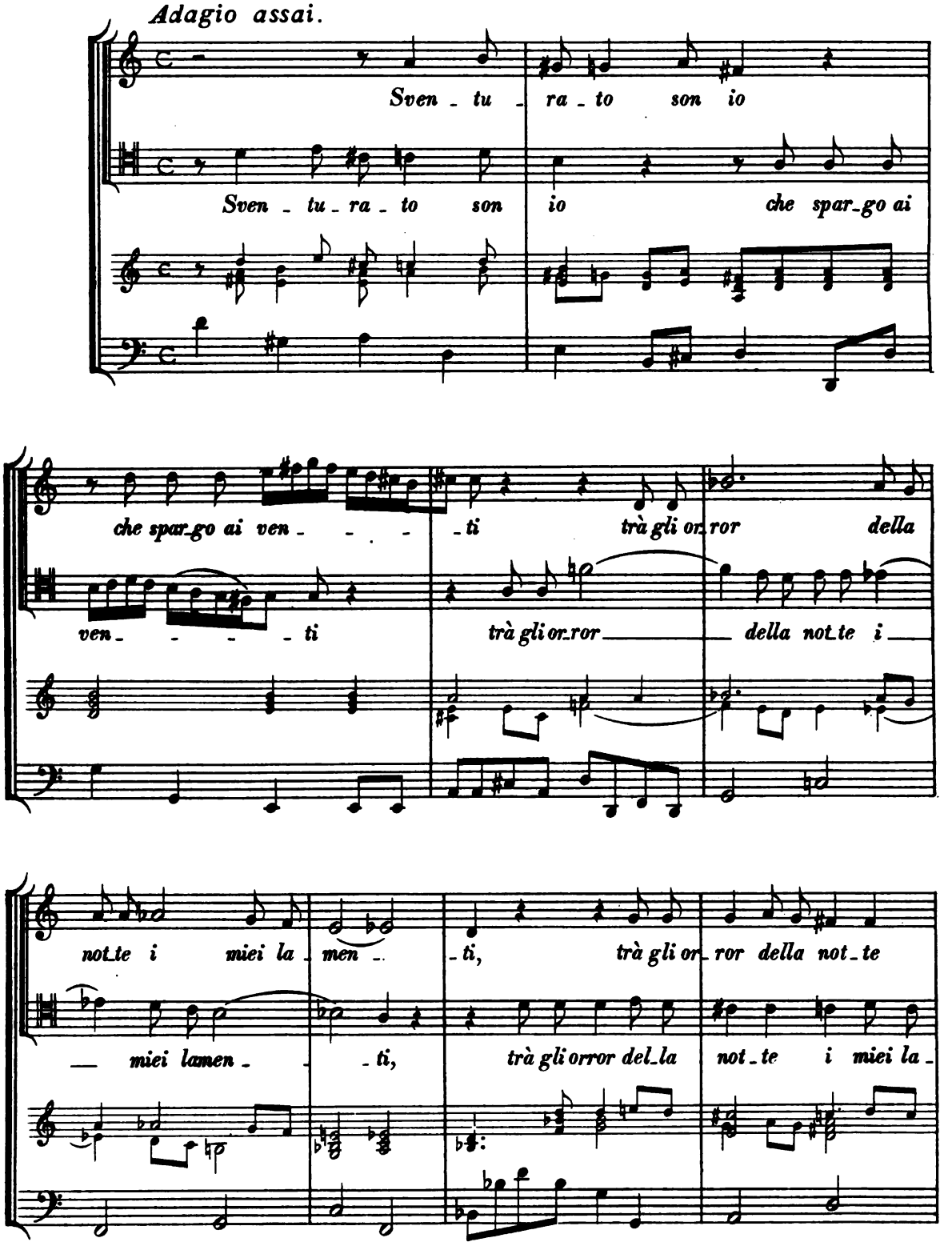

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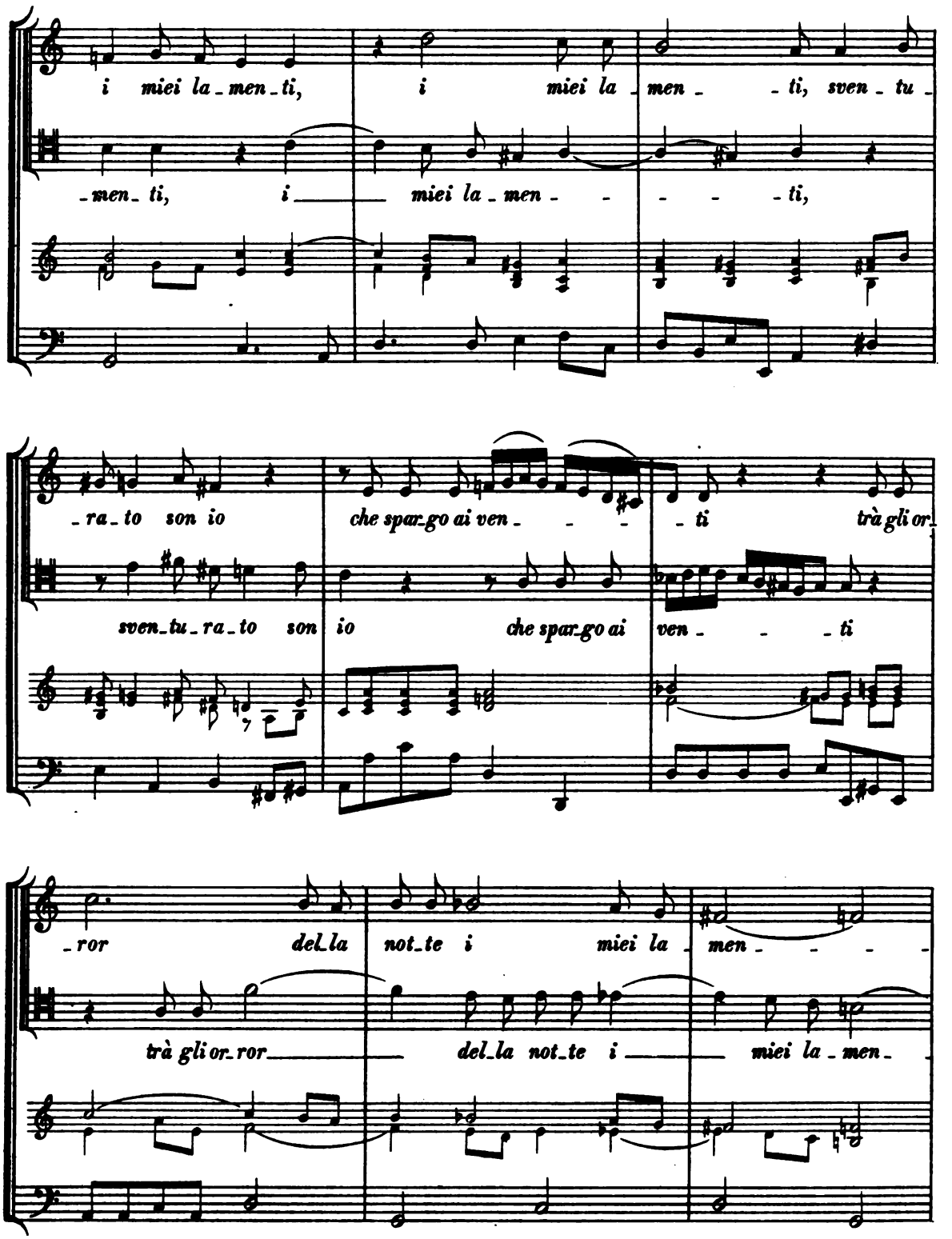

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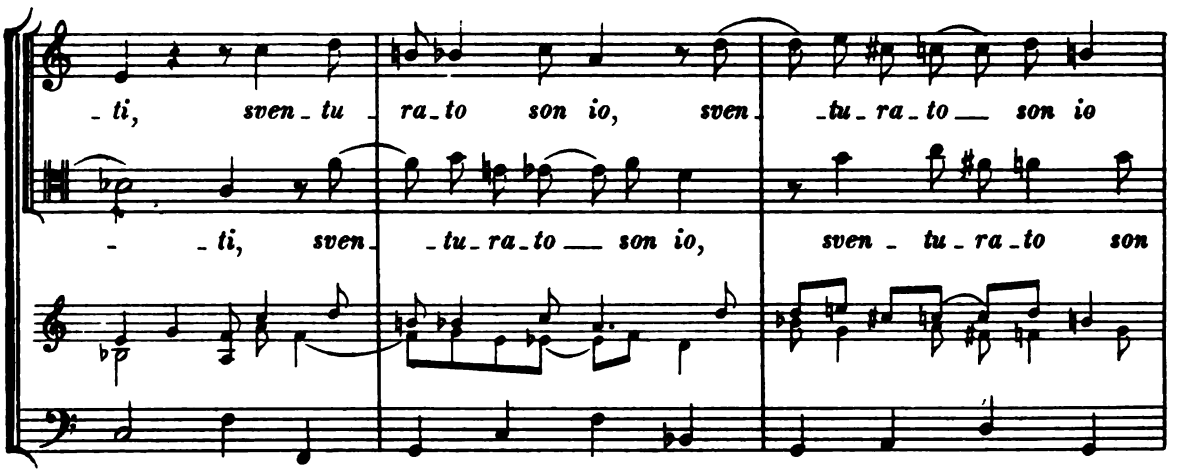

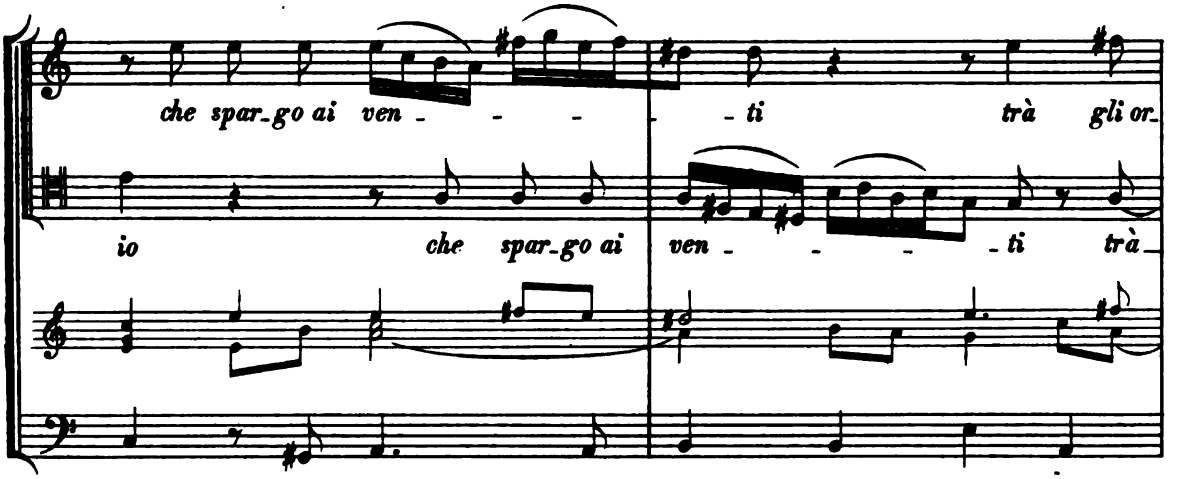

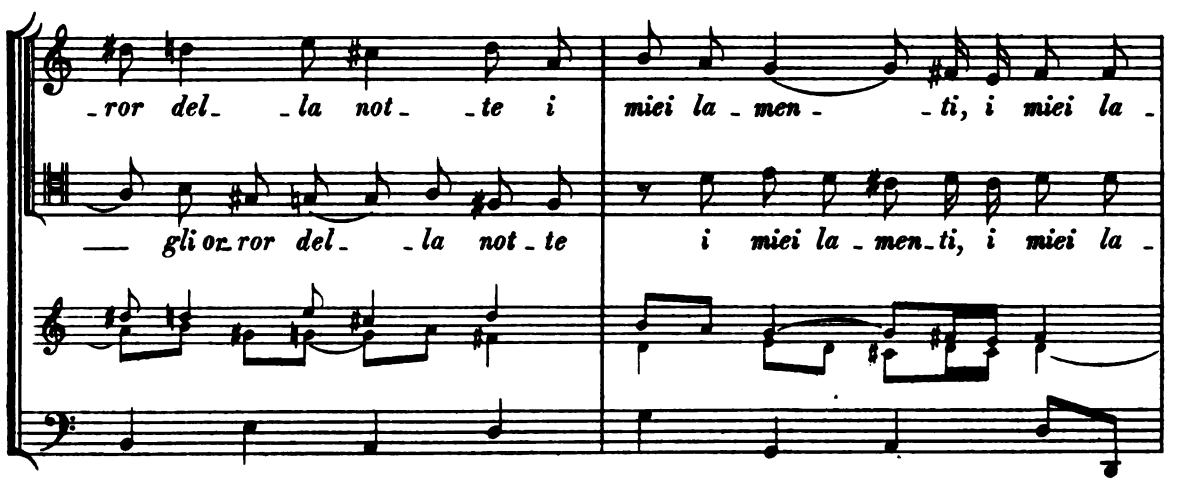

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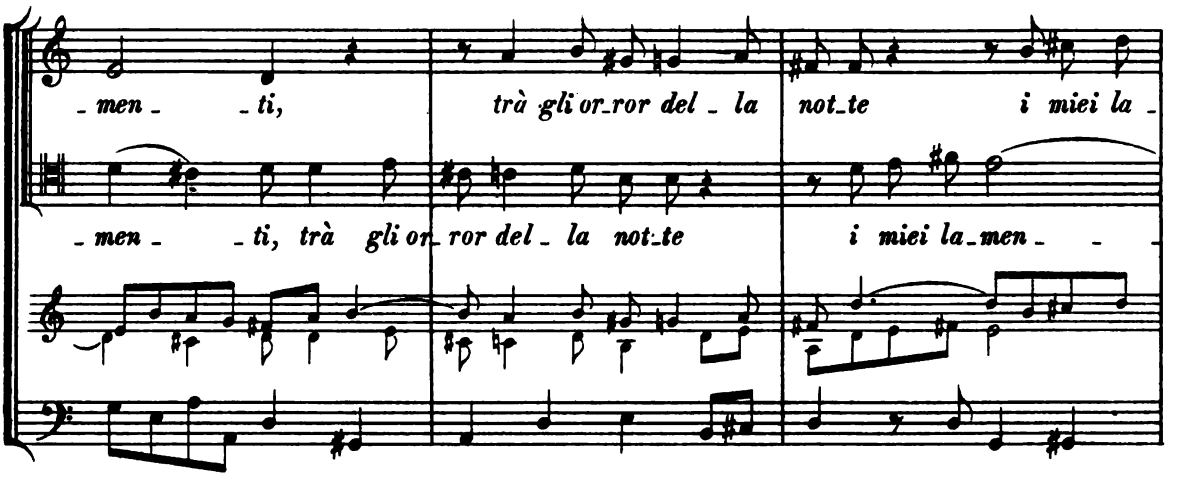

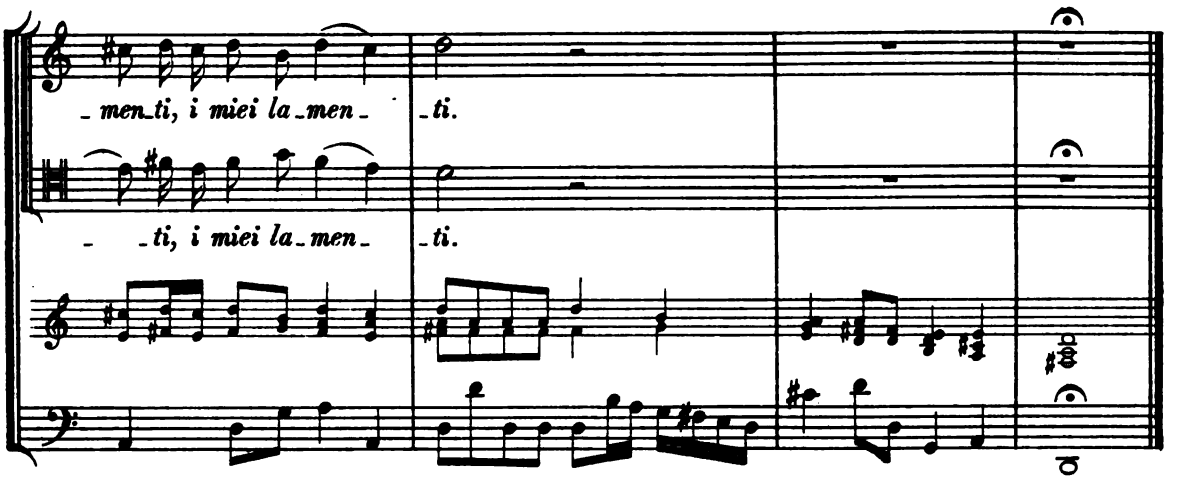

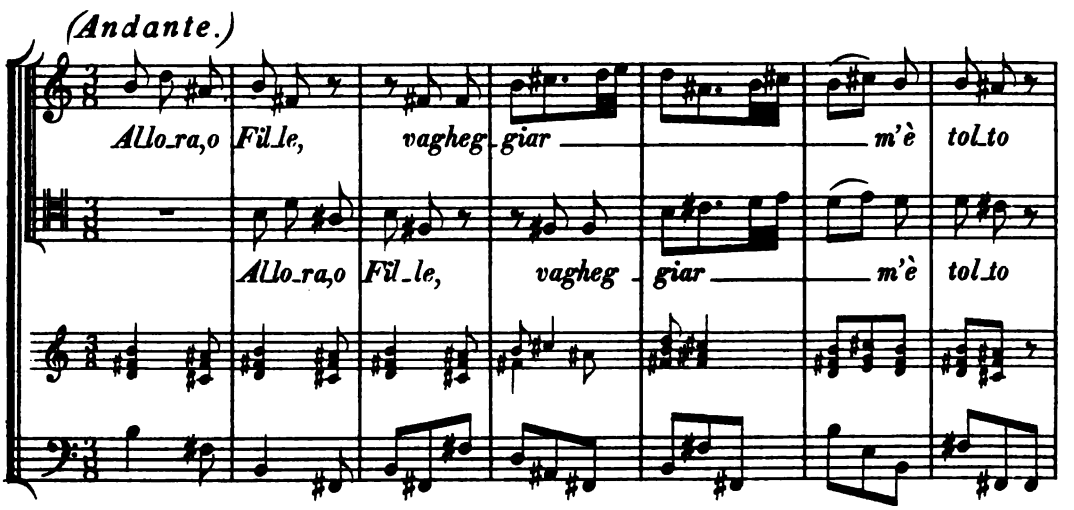

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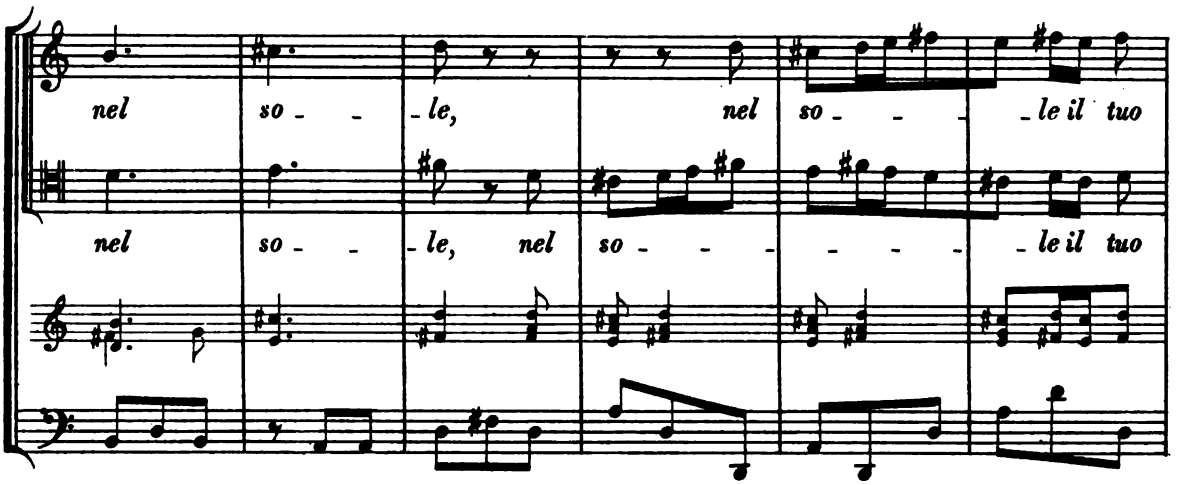

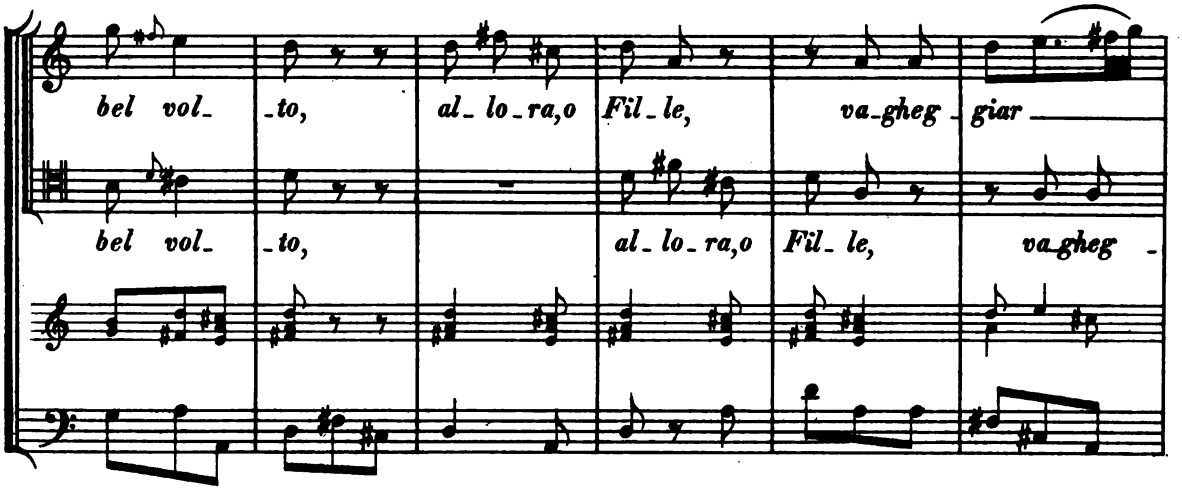

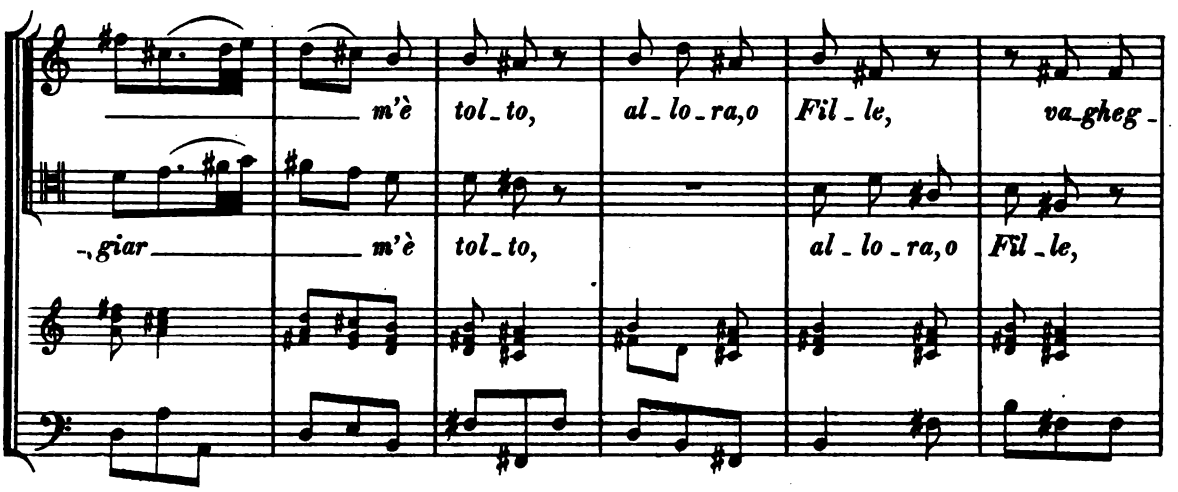

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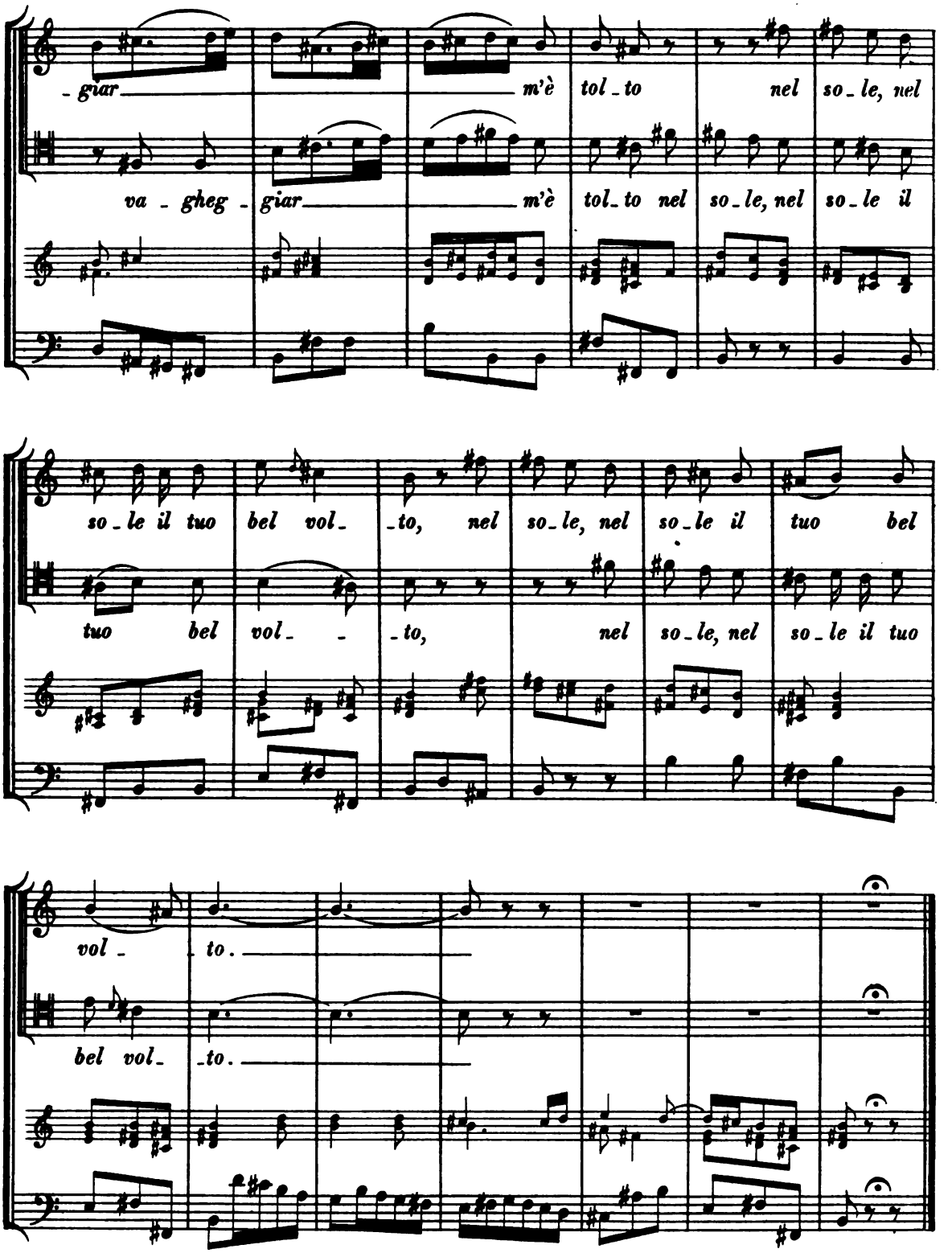

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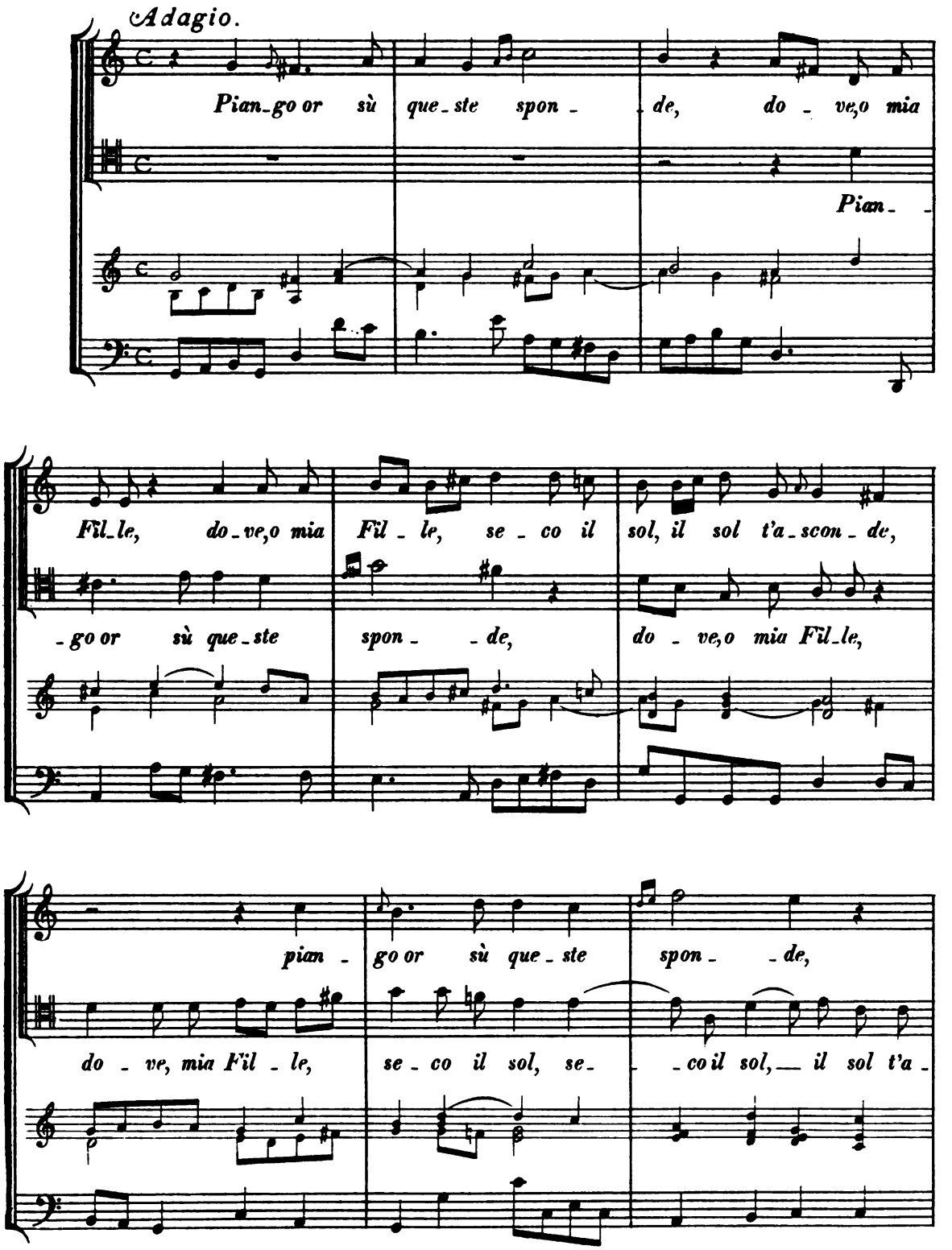

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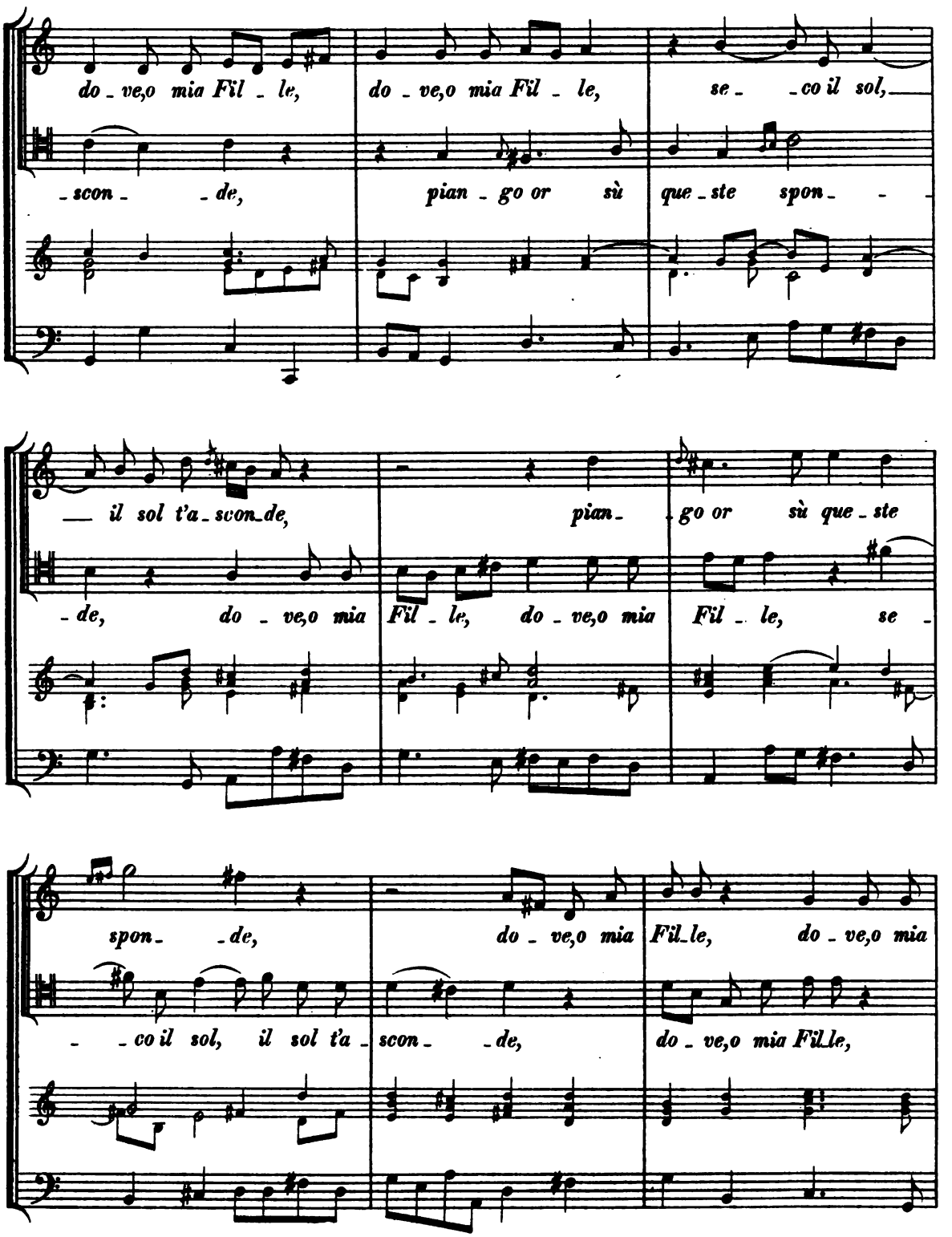

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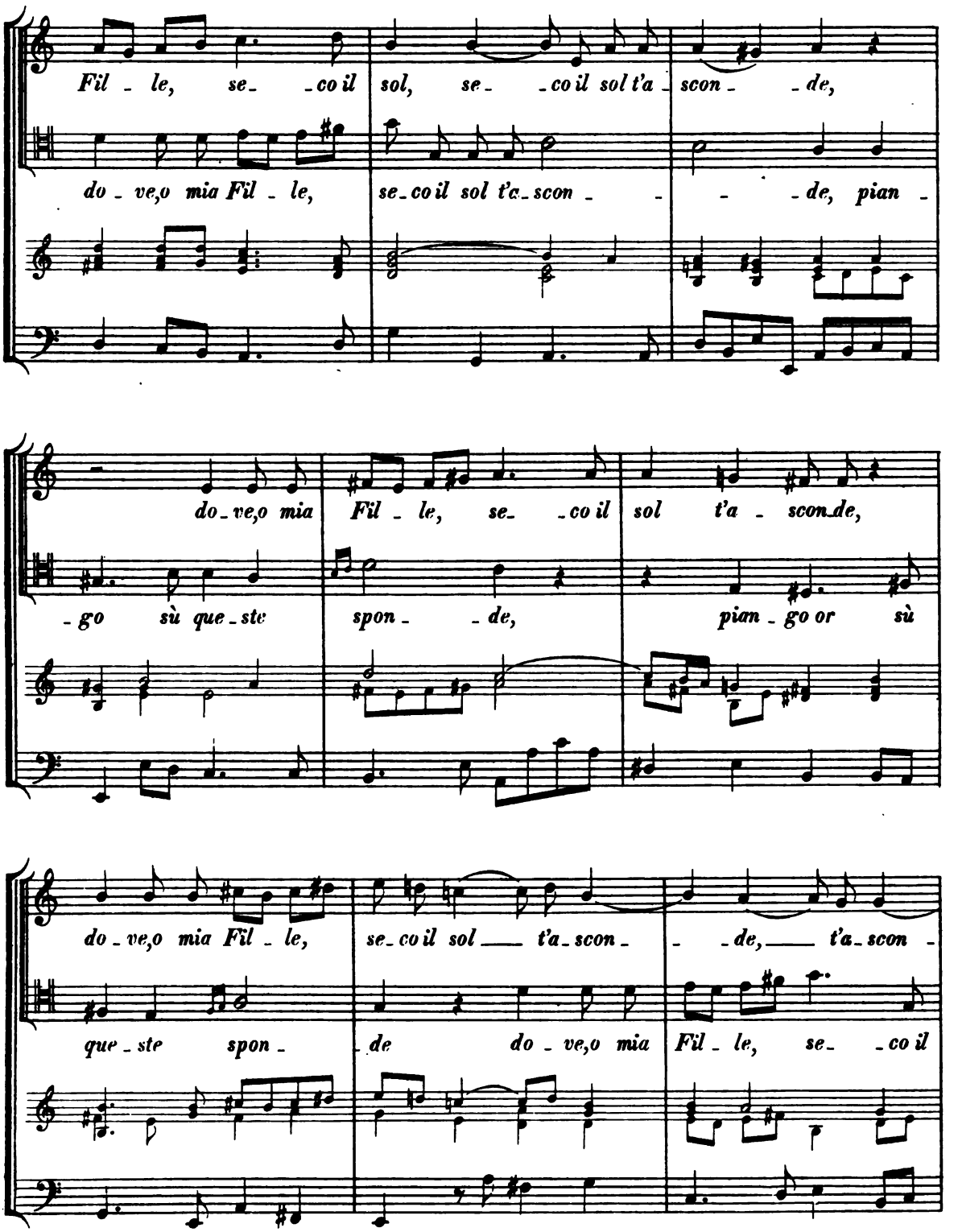

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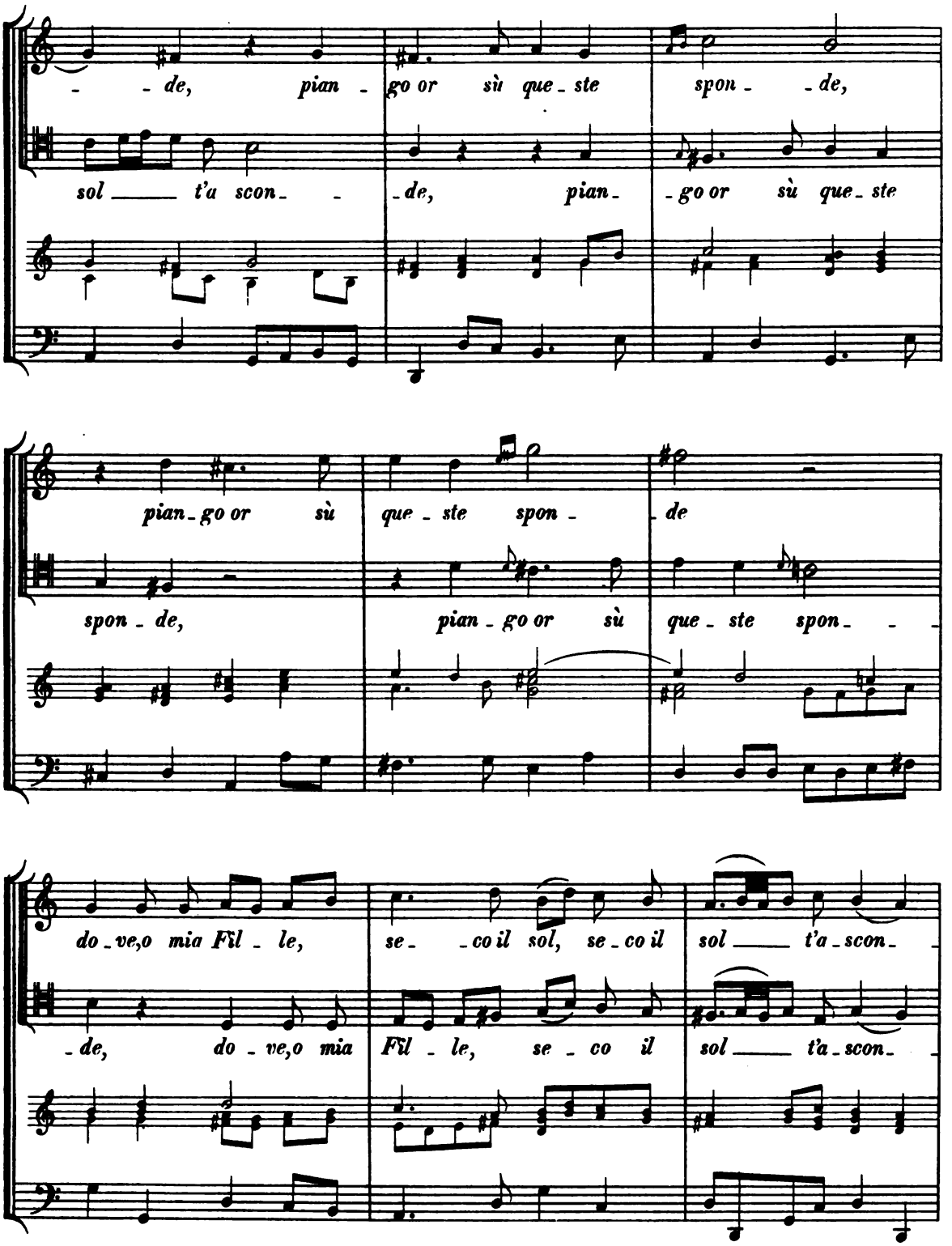

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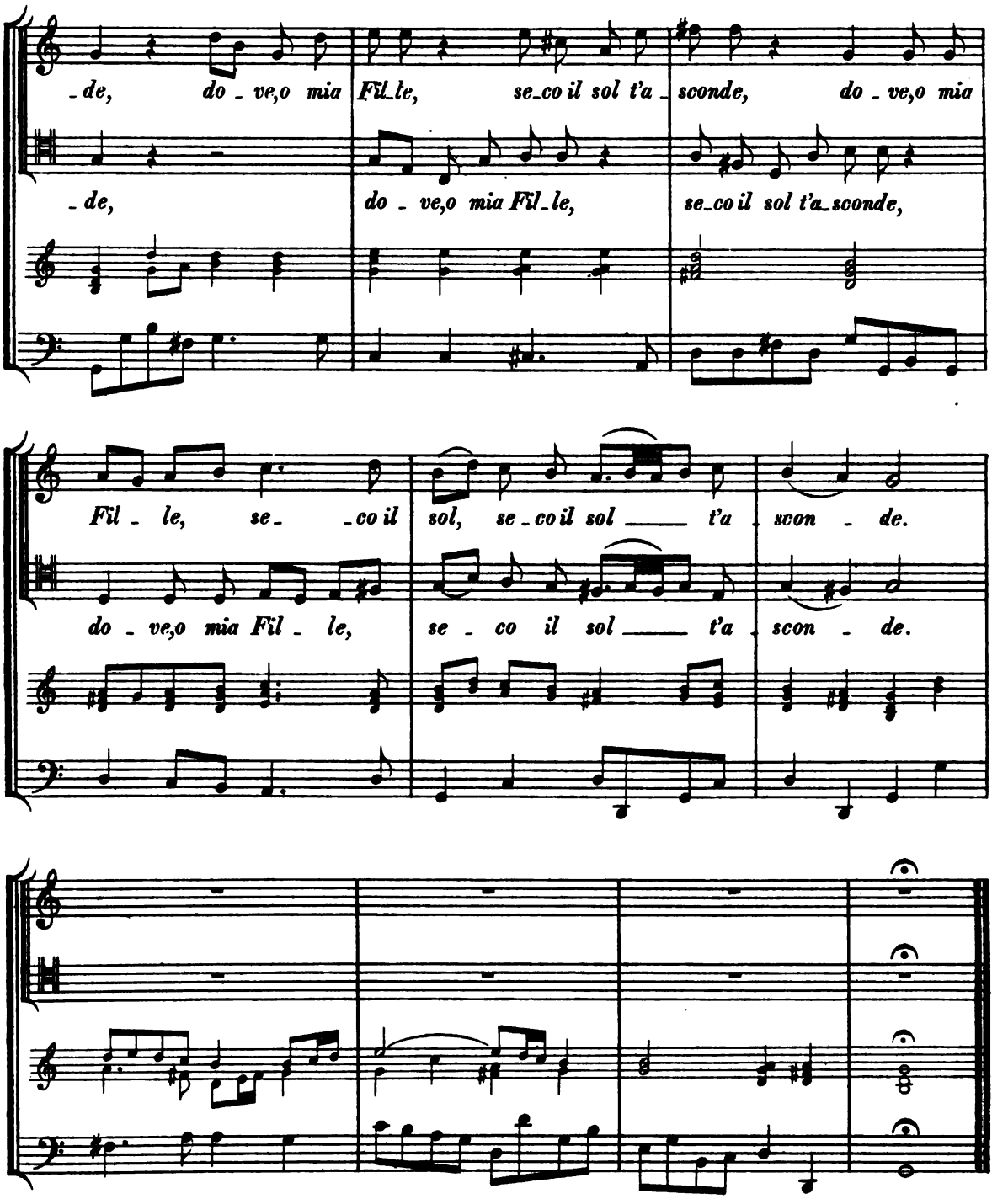

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